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Hispano-Moresque Lustered Dish
With Arms of Despuig
Valencia
Early Fifteenth Century
(See No. 3, page 45)

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HISPANO-MORESQUE POTTERY

IN THE COLLECTION OF

THE HISPANIC SOCIETY OF AMERICA

BY

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HISPANO-MORESQUE POTTERY

HISPANO-MORESQUE POTTERY

INTRODUCTORY NOTES

METALLIC LUSTERS AND STANNIFEROUS ENAMEL

THE origin of metallic luster, as applied to the surface of tin-enameled earthenware, is a problem which has occupied the attention of ceramic students for many years. Various theories as to the source of this art have been advanced by different writers, some of which have proved fallacious, while others have failed to be convincing. Examples of native pottery with stanniferous enamel, from Egypt, Babylonia or Assyria, are unknown, notwithstanding the fact that the early writers attributed to those countries the first use of tin as a glaze for bricks and vases. What was for a long time believed to be tin enamel has proved to be a silicious glaze, tinted and made opaque by the introduction of metallic oxides. A careful examination of early pieces has failed to bring to light a single example showing tin in the glaze.

Pottery and tiles, of an entirely different character from the usual varieties of Persian wares with which we are familiar, have been found in the northwestern part of Persia, in the ruins of some of the older towns. We refer to the stellate and cruciform tiles and more or less complete pieces of pottery, with luster ornamentation, which reveal to a marked extent extraneous influences. The principal characteristic which is noticeable is that they are coated with a stanniferous enamel instead of being glazed with a silico-alkaline or glass glaze, in the Persian and Egyptian manner.

The star-shaped tiles with lustered designs have, so far as we know, been found in Persia only in the northwest part, by some attributed to Rhages, by others to Sultanabad, a short distance to the westward, and by still others to Veramin, some twenty miles distant, which latter town was built after Rhages was destroyed in the thirteenth century. Various dates have been mentioned for the destruction of Rhages and Sultanabad, ranging from 1221 to 1259. Bagdad, the Saracenic capital, fell under Hulagu Khan in 1258. Just what connection this event had with the manufacture of the lustered tiles which we find in Persia has not yet been determined. Bagdad was only some four hundred miles from

Rhages, and potters, at the sacking of the former ..., could readily have escaped to northwestern ersia and established their art for a time there.

While it is undoubtedly true that the lustered pottery and tiles which we are considering have been found in abundance in Persia, all evidences point to the fact that they are not of Persian conception. Our belief that tin was not employed as a glaze by the native Persian potters until introduced by foreign craftsmen is rather strengthened than weakened by the presence of stanniferous wares which reveal in so unmistakable a manner outside influences, along with the glass-glazed products of very decided Persian character. Among the eight-pointed star-shaped examples we find paintings of antelopes, horses, panthers, hares and other animals, also plant forms and arabesque traceries, all showing a strong Saracenic influence. The technique of some of these lustered designs bears a striking resemblance to that of the lustered pottery found in the rubbish mounds of Fostat, near Old Cairo, Egypt.

In the South Kensington Museum may be seen a collection of fragments of bowls and tiles from ancient ruins in Persia. Those with metallic lusters are attributed to Rhages, and belong to an early period, probably the thirteenth and fourteenth cen-

turies of our era. Many of them show Mongolian influence in the figures and costumes, while others are purely Saracenic in spirit and treatment. One of them is a star-shaped tile with Saracenic style of ornament and mock Arabic inscription in golden luster on a blue border. The glaze of all of these fragments contains more or less tin.

Similar lustered tiles are to be seen in public museums in this country. The white stanniferous enamel is thick and heavy. The superimposed luster is identical with that which is found on Hispano-Moresco plaques. It is of brownish-yellow tone, but when viewed at an angle it changes to a bluish-violet, of the same quality as that of the lusters of Valencia. We are therefore forced to the conclusion that these star-shaped tiles found in Persia were made under Saracenic influence, modified to some extent by the introduction of Mongolian technique, as exhibited in the paintings of human figures. The glaze and luster were purely Saracenic, since neither tin enamel nor luster produced from silver and copper was used in China. Moreover, we do not find in the potteries of Rakka (Syria), Rhodes, Anatolia, Damascus or Turkey, all of which reveal a strong Persian character, any indications of the use of tin glaze or metallic lusters. This negative evidence goes far to prove

that stanniferous enamel and iridescent decorations did not originate with the Persian potters. Had they been employed generally in Persia, they would undoubtedly have reappeared in the imitative pottery of these more recent centres.

A noble example of tin-enameled faience from Persia is the Mihrab from the Seljoucid temple at Veramin, which was brought to this country by Mr. H. Kevorkian and exhibited in New York in the spring of 1914. This remarkable specimen measures twelve feet nine inches in height by seven feet six inches in width and is composed of sixty-five tile panels and plaques of varying form, covered with a white stanniferous enamel, with Cufic and Neski inscriptions, arabesques and interlaced designs in relief, colored in various shades of blue, turquoise, purple, brown, and green, and heightened with golden, ruby, and purple lusters. Supporting some of the panels are semi-cylindrical columns surmounted by Saracenic capitals. On the lower tablet is this inscription: "Executed by Ali, son of Muhammed, son of Ab-i-Tahir, and completed in the month of Shaaban in the year 663 A. H." (corresponding to 1264 A. D.).

At a later period the Persian potters, reverting to their original methods, glazed their pottery with

glass, but continued to some extent to use lusters in the decorations.

Dr. A. J. Butler, in a recent article,* writes as follows:

"I venture to think that the clue to much that is called Persian and Syrian and Moorish is to be found ultimately in Egypt — that, in fact, Egypt was the centre from which there spread over the Nearer East the art of decorating faience, first with beautiful coloured glazes and enamels, and then with brilliant changing lustre, and the art of decorating wall surfaces with glazed and painted tiles. . . .

"There was, then, a continuous historic evolution of art in Egypt from Pharaonic times to the middle ages. It is true that for some few centuries after the conquest no Arab records were written, or none have been preserved, which can be quoted in direct reference to ceramic art; but the works of Walîd, of Mansur, the founder of Baghdad, of Harûn al Rashîd, Mamûn, Tulûn, and Khamarawîyah, contain a sufficient history of artistic progress in the eighth and ninth centuries — a witness carried on by the mosques of Al Azhar and Hakim in Cairo into the tenth century. In the eleventh century we have the strongest

**The Burlington Magazine,* July, 1907, p. 221.

documentary evidence that the arts — in particular textiles and ceramics — had attained a splendour in Egypt unrivalled elsewhere. It is therefore certain that there was no gap or break in the artistic history of Egypt: that from Pharaonic art to Ptolemaic, from Ptolemaic to Roman, and from Roman to Mohammedan, the chain is complete.

"This brings us, then, to the well-known diary of the Persian traveller Nâsir-i-Khusrau, who visited Old Cairo or Fustât in 1047 A. D. . . . Nâsir-i-Khusrau was a most cultivated person, as his diary shows — he even took a part of his library with him to Cairo — and in particular he had a keen eye to artistic beauty or rarity. More than this, he had at least a fair knowledge of Oriental faience — *i. e.,* knew not only the ware of Persia and Syria, but also that of China. The proof is that, speaking of a very beautiful marble vase which he saw at Cæsarea, he likens it to 'Chinese porcelain.' Now, in all his travels he had seen nothing like this lustre decoration. To describe it, indeed, he has recourse to a comparison with a unique Egyptian textile called *bukalimun,* or 'chameleon fabric,' as one might say. Of this fabric he himself writes: 'At Tinnis and nowhere else in the world they make the stuff called *bukalimun,*

the colour of which changes every hour of the day; it is exported to countries of the east and of the west.' . . .

"Here, then, is the clearest admission by a Persian eye-witness not merely of the supremacy of the textile and ceramic arts in Egypt in the eleventh century, but of the manufacture of most beautiful products by processes elsewhere unknown. If such testimony can be rejected, no evidence is of any value; if it is not rejected, then it follows that the art of painting in lustre had its origin in Egypt, and not in Persia, and that, at whatever period it began, it had reached to great perfection before the middle of the eleventh century, but had not then spread northward to Syria or westward to Kairuan, to which Nâsir-i-Khusrau's travels extended. It is, however, highly probable that the art was introduced into Persia in the late eleventh or early twelfth century — possibly workers were sent from Old Cairo even before the great fire which caused its first destruction. And it is curious to note that the animal painting and figure painting which often differentiates Persian from Egyptian design in pottery was certainly found in Cairene art at the time of Nâsir-i-Khusrau's visit; for, speaking of the golden throne of the Sultan, he

says that it was adorned 'with hunting scenes, men, galloping horses, and finely written inscriptions'— just, in fact, in what would now be called the Persian manner. The truth is that up to the eleventh century the Muslims of Egypt had not that dislike of portraying human and animal figures which they afterwards displayed. But, granted that painting in lustre spread from Cairo to Persia, it is equally certain that it spread westward to Spain. In both countries it produced results of very varied beauty. . . . There is a predominate type of lustre, not unlike the Persian, in the well-known Hispano-Moresque ware, and this type has a somewhat monotonous sameness, yet there is also a less known type of lustre with the most beautiful bronze-green, ruby, purple and gold hues — again recalling *bukalimun*. I do not know of any Spanish vases or vessels lustred with this varied brilliance; but such colours may be seen in all their richness on the walls of the Casa de Pilatos at Seville — a Moorish building dated about 1600 A. D. — and a few similar tiles are in the Second Mihrãb of the mosque of Cordova dated to the thirteenth century. Thus the art which flourished in Egypt in the eleventh century was well established both in Spain and in Persia by the thirteenth."

In attributing to the Egyptians the first use of luster in the decoration of pottery, Dr. Butler does not appear to have sufficiently considered the connection which existed between luster and stanniferous enamel. The earliest examples of lustered wares with which we are acquainted, were applied over a tin glaze, probably for the reason that the pure white tint and opacity of the tin brought out more perfectly the colors and prismatic effects of the lusters. It is therefore reasonable to assume that both glaze and luster possessed a common origin. The early wares of the Egyptians were glazed with glass and apparently never with tin.

Mr. Dikran Khan Kelekian, who has possessed unexcelled opportunities for studying the potteries of the Nearer East, in his monograph on "The Potteries of Persia," states that, "As far as we have any records, the Fostat potteries antedate the Persian. They were made for the most part, it appears, by Arabian and Syrian workers, who had either emigrated there or been taken prisoners and kept because of their skill to assist the native artists."

In the absence of any convincing proof that stanniferous faience was ever produced by the native Egyptian or Persian potters, and in considering the fact that both tin-enameled and lustered pottery of a

similar character has been found in Egypt, Persia, Syria, Northern Africa and Spain, or in those countries which were invaded by the Saracens, the inference is unavoidable that these people, if not the inventors of these arts, were at least their disseminators throughout the Nearer East and the Mediterranean area. We must, therefore, abandon the theory that metallic lusters and tin enamels, as applied to pottery, originated either with the Persians or the Egyptians. As has been remarked by Stanley Lane-Poole: "The arts were in Egypt long before the Tartars became her rulers, but they stirred them into new life, and made the Saracenic work of Egypt the centre and head-piece of Mohammedan art."*

The *reflet métallique* and stanniferous enamel appear to have reached Europe from the East through the Saracens, who spread westward along the northern coast of Africa into Morocco. The star-shaped and cruciform tiles which we find in Persia were used in Spain and continued to be made there until recent years. These forms are of Saracenic origin, and are found engraved in the ornamentation of the hilt and scabbard of the fifteenth-century sword owned by Boabdil, the last of the Moorish kings of Granada, preserved in the Villaseca collection in Madrid. The

**The Art of the Saracens in Egypt.*

Moslem eight-pointed star, with arabesques carved in relief, is found on the sides of the wooden pulpit erected in the year 1296, during the restoration of the mosque of Ibn-Tulun, at Cairo, for the Mameluke Sultan Lagin. Some of these carved panels are preserved in the South Kensington Museum. They are good examples of Saracenic art of the thirteenth century in Egypt. Lustered tiles of the same form, from Valencia, showing Arab influence, were used in the cupola of the Convent of the Conception, at Toledo, Spain, which was built in the early part of the fifteenth century. Some of these bear the letters I H S in luster, while others are decorated with Moorish ornaments. One of the former is figured and described by a recent writer, Señor Joseph Font y Gumá,* who also informs us that tiles of this form with Moresque designs have been found in abundance in Andalusia. They are distinctly Saracenic in treatment and are of the fifteenth century.

Lusters were obtained by applying to the enamel a thin wash prepared from the oxides of silver and copper and subjecting them to heat in the reducing furnace. When silver was used alone, the paler yellow or golden and silvery effects were obtained, and these occur on the earlier and finer wares. Copper

**Rajolas Valencianas y Catalanas,* 1905, p. 42.

produced the darker and redder tones, while a combination of both, in varying proportions, resulted in the intermediate shades. After the sixteenth century the lustering of the Hispano-Moresque wares became more coppery and less iridescent, and with the decadence of the art in the eighteenth, the decorations became ruder and the luster took on a harsh, tinselly appearance. This deterioration in the quality of the ware was occasioned by the gradual introduction of cheaper materials and methods.

"One of the earliest and most interesting notices relating to the preparation of this lustred ware," writes Leonard Williams,* "is contained in a description by one of the royal archers, named Henry Cock, of the progress, performed in 1585, of Philip the Second from the court of Spain to Zaragoza. Cock wrote of Muel, in Aragon: 'Almost all the inhabitants of this village are potters, and all the earthenware sold at Zaragoza is made in the following manner. The vessels are first fashioned to the required shape from a certain substance extracted from the earth of this locality. They are next baked in a specially constructed oven, and when removed from this are varnished with white varnish and polished, after which they are washed with a mixture of twenty-five pounds

**The Arts and Crafts of Older Spain*, Vol. II., p. 175; 1908.

of lead, three or four pounds of tin, and as many pounds of a certain sand which is found there. All these ingredients are mixed into a paste resembling ice, which is broken small, pounded like flour, and kept in powder. This powder is mixed with water, the dishes are passed through it, and after being re-baked they keep their lustre. Next, in order to gild the pottery, they take the strongest vinegar mixed with about two reales of powdered silver, vermilion, and red ochre, and a little wire. When all is thoroughly mixed they paint the patterns on the dishes with a feather, bake them again, and their gold color is now quite permanent. I was told all this by the potters themselves.' "

The following account, quoted by Riaño* from a manuscript report in the British Museum, prepared for Count Florida Blanca, who, in 1785, desired to establish a manufactory of lustered ware at Madrid, will convey a very clear idea of the processes of glazing and lustering used at Manises at the end of the eighteenth century:

"After the pottery is baked, it is varnished with white and blue, the only colors used besides the gold lustre; the vessels are again baked; if the objects

*Juan F. Riaño: *The Industrial Arts in Spain.*

are to be painted with gold color, this can only be put on the white varnish, after they have gone twice through the oven. The vessels are then painted with the said gold color and are baked a third time, with only dry rosemary for fuel.

"The white varnish used is composed of lead and tin, which are melted together in an oven made on purpose; after these materials are sufficiently melted, they become like earth, and when in this state the mixture is removed and mixed with an equal quantity in weight of sand: fine salt is added to it, it is boiled again, and when cold, pounded into powder. The only sand which can be used is from a cave at Benalguacil, three leagues from Manises. In order that the varnish should be fine, for every *arroba*, 25 pounds of lead, 6 to 12 ounces of tin must be added, and half a bushel of fine-powdered salt: if a coarse kind is required, it is sufficient to add a very small quantity of tin, and three or four *cuartos* worth of salt, which in this case must be added when the ingredient is ready for varnishing the vessel.

"Five ingredients enter into the composition of the gold color: copper, which is better the older it is; silver, as old as possible; sulphur; red ochre, and strong vinegar, which are mixed in the following proportions: of copper three ounces, of red ochre

twelve ounces, of silver one *peseta* (about a shilling), sulphur three ounces, vinegar a quart; three pounds (of twelve ounces) of the earth or scoriæ, which is left after this pottery is painted with the gold color, is added to the other ingredients.

"They are mixed in the following manner: a small portion of sulphur in powder is put into a casserole with two small bits of copper, between them a coin of one silver *peseta;* the rest of the sulphur and copper is then added to it. When this casserole is ready, it is placed on the fire, and is made to boil until the sulphur is consumed, which is evident when no flame issues from it. The preparation is then taken from the fire, and when cold is pounded very fine; the red ochre and scoriæ are then added to it; it is mixed up by hand and again pounded into powder. The preparation is placed in a basin and mixed with enough water to make a sufficient paste to stick on the sides of the basin; the mixture is then rubbed on the vessel with a stick; it is therefore indispensable that the water should be added very gradually until the mixture is in the proper state.

"The basin ready prepared must be placed in an oven for six hours. At Manises it is customary to do so when the vessels of common pottery are baked; after this the mixture is scratched off the sides of the

basin with some iron instrument; it is then removed from there and broken up into small pieces, which are pounded fine in a hand-mortar with the quantity of vinegar already mentioned, and after having been well ground and pounded together for two hours the mixture is ready for decorating. It is well to observe that the quantity of varnish and gold-colored mixture which is required for every object can only be ascertained by practice."

The Hispano-Moresque lustered wares of the fourteenth century, when the Arabic processes were in use, were covered with a glaze in which tin formed an important component. This enamel was exceedingly hard, entirely opaque and of a white or creamy tint. The thickness and density of the enamel perceptibly increased the weight of those pieces to which it was applied. Of this character is the neck of the large vase in the Museum collection (No. 1).

After the expulsion of the Moors, the Spanish potters, gradually abandoning the processes of their Moorish teachers, began to apply to the surface of their pottery a thin wash of white pipe clay, or slip, which they covered with a modified glaze, in which lead formed the principal ingredient. By this cheaper treatment the appearance of whiteness and opacity, so

characteristic of tin enamel, was still preserved, but the porous slip, or engobe, with its film of lead and tin, being of much less specific gravity than tin enamel, added but little to the weight of the ware, so that it was perceptibly lighter than similar tin-enameled examples. The difference, by comparison of pieces treated by the two processes, is so marked that an expert can distinguish between them without resorting to the test of hardness.

That such had largely become the practice in certain parts of Spain in the latter part of the sixteenth century appears to be proved by the description given by Henry Cock of the method of glazing employed by the potters of Muel, in Aragon, in 1585, to which reference has already been made. His statement that "The vessels . . . . are baked in a specially constructed oven and when removed from this are *varnished with white varnish* and polished, after which they are washed with a mixture of twenty-five pounds of lead, three or four pounds of tin and as many pounds of a certain sand which is found there," evidently applies to the white slip with its plumbeous and stanniferous covering.

A critical examination of Hispano-Moresque wares produced after 1500 will reveal the fact that they do not possess the hardness of surface of the

Saracenic pottery of Persia or the Moorish ware of Spain of an earlier date. Pieces belonging to the beginning of the sixteenth century, while they reveal the presence of more or less tin in the glaze, also show traces of the white slip and can be scratched with a steel point. In the following century the slip coating became more perceptible and the glaze considerably softer, and by the beginning of the seventeenth century tin had become practically eliminated. The wares of this period were of the character of mezza-maiolica.

While some of the lustered tiles of the sixteenth century, however, notably those produced at Seville, were also coated with slip and glazed with lead, the practice, as applied to tiles, did not become general, and stanniferous enamel, often combined with glass glazes, also continued to be used on tiles until recent times.

In departing from the Moorish method of glazing, the Spanish potters appear to have adopted a more purely Spanish style of treatment, and instead of continuing the simulation of Arabic lettering and ornament, they began to introduce Christian quotations and symbolism in the decorations. A favorite inscription consisted of the often repeated words "Domine Surge," which on some of the slip-coated

and lead-glazed plaques is entirely distinct and legible. Other favorite decorative motives were derived from the Latin "URBI ET ORBI" and the opening words of the Gospel of St. John: "In principio erat verbum et verbum erat apud Deum." By frequent copying some of the Roman letters were gradually changed or modified in form, and in time the entire inscription became a mere meaningless decorative embellishment.

As will be seen by the statement of Henry Cock, the enamel used on the Hispano-Moresque ware in 1585 contained three or four pounds of tin to every twenty-five pounds of lead, a proportion of twelve or sixteen per cent., while exactly two centuries later the amount of tin employed, as we are informed by Riaño, had decreased to one-half pound or one pound to every twenty-five pounds of lead, equivalent to only two or four per cent. for the fine enamel, while for the coarser wares a "very small quantity of tin" was considered sufficient. Since the quality of the enamel was dependent upon the amount of tin used in the composition, the extent of the decadence of the art in recent times will be understood.

After the introduction of the art of lustering into Spain in the fourteenth century it was carried into Italy, where it was developed to an even greater degree of perfection and used effectively on the

maiolica of the fifteenth and later centuries, in conjunction with the polychrome paintings which were executed by ceramic artists. While the process of producing the prismatic lusters was the same, as practised by the Saracens in Egypt and Persia, later by the Moors in Spain, and at a still more recent date by the Italian potters, the latter succeeded in developing several varieties which had not been used before, in a separate form, to cover considerable surfaces, notably a greenish yellow, a strawberry pink, and a brilliant ruby red, known as Gubbio luster, after the name of the place where it originated. At two other centres in Italy lustering was practised — namely, Diruta and Pesaro — where a pearly luster of great brilliancy and high prismatic quality was developed.

It has been claimed by some writers that Moorish potters went to Sicily in the fourteenth century and established potteries there. Earthenware supposed to have been made in that island by Moorish workmen is sometimes termed Siculo-Arab ware. Mr. C. Drury E. Fortnum, in his work on "Maiolica," refers to this fabric in the following words:

"Specimens of a lustred ware have been brought from Sicily, differing materially from that of Spain,

and perhaps forming a connecting link between that and the earlier Persian pottery. They are formed of an ordinary clay covered with an earthy or stanniferous (?) wash, which is again coated with a rich translucent blue glaze on which a diapering of vermicular ornament in coppery lustre covers the whole piece, except that the edges and handles are also painted in lustre. This ware is by no means common; it occurs in the form of plates, covered bowls, and *'albarelli'*: and is supposed to be the workmanship of Moorish potters in Calata-Girone."

It will be observed that the above writer is somewhat uncertain (the query mark being his) whether the ware he describes is coated with a stanniferous or an earthy wash. Examples of this character which we have examined show no traces of tin enamel. The lead glaze has either been applied directly over the blue-colored body or on a thin shell of slip. Such pieces, however, are of a late period, probably not earlier than the seventeenth century, as the combination of white slip, lead glaze and coppery luster would indicate.

The superficial film which is seen on Hispano-Moresque pottery, called *reflet métallique* by the French, is of four distinct varieties:

1. Golden, pale or deep.

2. Cangeante (changing, when viewed from different angles, from brownish golden to violet, green, blue, and rose).

3. Madreperla, or mother-of-pearl, which also varies from silver to blue, lilac, and a purplish ruby.

4. Coppery, of various degrees of reddish tone.

MOORISH LUSTERED POTTERY OF THE FOURTEENTH CENTURY

The Moors founded the kingdom of Granada in 1235, and the city of that name became the seat of the Moorish government in Spain. The Alhambra was erected about 1273. One of the earliest references to lustered pottery with which we are acquainted is that of the Arabic geographer, Edrisi, who about 1154 wrote of Calatayud, in Spain: "Here the gold-colored pottery is made which is exported to all countries." Malaga also is believed to have been one of the early centres of lustered pottery, since the trav-

eler Ibn-Batutah, writing about 1350, tells us that "At Malaga the fine golden pottery is made which is exported to the furthermost countries."[1] It was there that the great vases, which were later discovered in the Alhambra, were made.

"Eximenus, in his 'Regiment de la Cosa Publica,' Valencia, 1499, in speaking of the excellent things made in the kingdom of Valencia, says: 'The twenty-seventh excellent thing is that some artificial objects are made there which bring great renown to the country, for they are excellent and beautiful, and are now to be found in other localities . . . . but above all is the beauty of the gold pottery so splendidly painted at Manises, which enamours everyone so much, that the Pope, and the Cardinals, and the princes of the world obtain it by special favor, and are astonished that such excellent and noble works can be made of earth.' "[2]

Referring to this statement, Mr. Albert Van de Put, in the recent edition of his "Hispano-Moresque Ware of the XV. Century," has this to say:

"The passage in which Francisco Eximenes or Jimenez records the beauty of the golden ware pro-

[1]Riaño. *The Industrial Arts in Spain.*
[2]*Ibid.*

duced at Manises, near Valencia, and the favour it found in the eyes of the Pope, Cardinals and princes, dates from 1383, when it was penned, not from 1499, the year when it was first printed. This serious chronological misattribution is to be attributed to the well nigh unique rarity of the Valencian incunabulum, the 'Regiment de la Cosa Publica' by Eximenes, in which that rather obscure writer's testimony relating to Manises is printed."

The great vase of the Alhambra was discovered in the sixteenth century in a subterranean vault beneath the palace. It is attributed to the first half of the fourteenth century, and measures four feet six inches in height. The decorations, in blue, brown, and faint madreperla luster on a delicate yellow ground, consist of archaic animals (antelopes), arabesques and Arabic inscriptions. It is of amphora form with tapering base, surmounted by a funnel-shaped neck and expanding mouth. From the shoulders were originally two flat wing-shaped handles whose upper ends joined the neck near the top.

The illustration of the Alhambra vase with which we are familiar, as used by Riaño* and copied by later writers on ceramic art, having been engraved on wood

**The Industrial Arts in Spain.*

before the more exact art of half-tone engraving came into use, is not accurate in detail and therefore somewhat misleading. Leonard Williams* furnishes an exact reproduction of a photograph taken from the vase itself. In this representation the shape of the vase is seen to be broader at the base and less slender, and the inscribed band which encircles the body beneath the two antelopes is wider than the earlier illustrations indicate. This writer states that the vase had been broken apart about the middle, and his illustration reveals the fact that the upper half of one of the handles is gone.

In 1764 this vase, with a larger one of the same character and a portion of a third stood in the garden of the governor's palace, where they were exposed to the injurious effects of the elements and the vandalism of relic hunters. Through mutilation and defacement only small portions of them remained, when they mysteriously disappeared, about the beginning of the nineteenth century. Fortunately, drawings of the larger vase have been preserved, but the decorations, while similar in style, vary somewhat from the one at Granada, as the arms of the Moorish kings of Granada are introduced and birds are included in the ornamentation of the handles.

**The Arts and Crafts and Older Spain.*

The upper part of a large vase in the Museum of the Hispanic Society, which was purchased in Paris a few years ago (No. 1 of the Catalogue), presents many similarities in style to that of the vase at the Alhambra. Assuming that the same relative proportions prevailed in the vase, of which the fragment is a part, the entire height would be about four feet ten and a half inches. It resembles in some respects the missing companion to the Alhambra vase, as figured by Murphy,* such as the overhanging top, but it also shows some marked differences. In the Murphy lithograph the vertical panels of the neck are not interrupted and are arranged in more uniform widths, and the decoration is more regular and carefully drawn. The fragment in the Museum has blue decorations on a yellowish ground, the dark, brownish luster being low in tone, as is the case with other known examples of Arab maiolica of the fourteenth century.

*James Cavanah Murphy: *The Arabian Antiquities of Spain.* London, 1813.

HISPANO-MORESQUE LUSTERED POTTERY
OF
THE FIFTEENTH AND LATER CENTURIES

In the middle of the fifteenth century, Manises was the centre of the manufacture of lustered pottery in Valencia, and much of the finest ware was produced there. On account of the difficulty, not to say impossibility of differentiating the wares produced in Valencia itself from those of the neighboring towns of Manises, Paterna, Gesarte and Mislata, we shall, in this list, make use of the term Valencian in its broader application to the province instead of to the city of that name, in the attribution of pieces to this centre.

ORNAMENTAL PATTERNS

Following the classification of ornamental designs adopted by Mr. A. Van de Put in his "Hispano-Moresque Ware of the XV. Century," after eliminating some of the less distinctive variations and adding some of a later period, we may divide the ware into eleven styles, according to the motives employed, as follows:

1. Mock-Arabic Inscription.

Bands, or backgrounds, of regularly repeated devices, simulating, in a conventional manner, Arabic characters, either small or large or both combined, which are unreadable and of no special significance. This ornament was one of the earliest, dating back to the first quarter of the fifteenth century.

2. Spur Bands alternating with Bands of fine Cross-Hatching.

The spur pattern is composed of three-pronged, spur-shaped motives resembling tuning forks, placed one above the other in rows. Employed in the first half of the fifteenth century.

3. Bands of Marguerites.

Large daisy-like blossoms arranged in bands or wreaths, which encircle the edges or sides of dishes. Late fifteenth century.

4. Flower and Leaf on Dotted Ground.

A diaper of dots in which appear four- or five-petaled flowers and groups of berries, usually three, each ornament being surrounded by a tendril bearing a three-parted leaf. Covering the same period as the preceding.

5. Vine Leaf.

A diaper of vine leaves, either large or small, terminating in smaller leaves, flowers or berries. Second and third quarters of fifteenth century. The individual motives vary somewhat in size and form in different pieces.

6. Bryony Leaf and Flower.

A foliage pattern composed of three-parted leaves and tendrils from which spring small flowers with petals of varying number. This pattern occurs in great variety of arrangement with motives variously modified. Second and third quarters of fifteenth century.

7. Dot and Stalk.

A ground pattern frequently used on ribbed plaques and other pieces. It consists of a fine network of loops and dots. Also called *Notes of Music*. This pattern is a modification of the small vine-leaf diaper. Third quarter of fifteenth century.

8. Long Pointed Leaves.

Wreaths or diapers with fern-like foliage between. End of fifteenth century.

9. Wheel.

Bands or panels of six-spoked wheel-shaped ornaments arranged in a row, often com-

bined with other bands or panels of thistle-like flowers, tree-like ornaments, dotted, or net, diapering, or dot and stalk pattern. Sixteenth and seventeenth centuries.

10. Fleur-de-Lis.

Curled leaves, disposed sometimes in the form of fleur-de-lis, in pairs, curling inward with an upright point between. This diaper is usually large and bold, and occurs on pieces of the late fifteenth and early sixteenth centuries.

11. Godroon.

Large scale-shaped, or oval, figures painted around the edges or centres of bowls or plaques. Sixteenth century. In that and the following century the ware was godrooned in relief. To the same category belong those pieces which have relief ornaments of other patterns — rosettes, leaves, etc. — usually on the marly, but occasionally on the central bosses.

DECORATIVE PATTERNS ON BACKS OF PLAQUES

Hispano-Moresque lustered plaques and dishes are almost invariably decorated on the under sides, or backs. These ornamental designs, while they are usually in luster, are few in number and quite characteristic. They may be described as follows:

1. A large spiral, or concentric rings, composed of fine lines, or bands and lines combined, covering the entire back. This style of treatment is the most common.

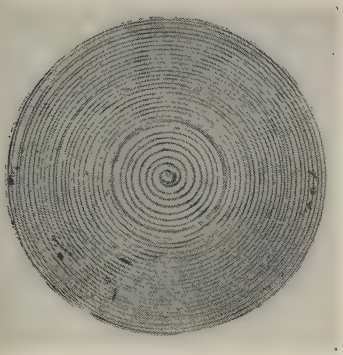
2. Spirals, or rings, with a marginal band containing a running border design.

3. A diaper of large ovals formed of tendrils, each enclosing a plume-like ornament. This design is frequently used.

4. A central ornament of rosette form, occupying the depression of the boss, surrounded by concentric circles, with curl ornaments on the outside.

5. Concentric circles enclosing an Arabic or Christian character, or simulated device (see No. 60 of Catalogue).

6. Leaf-shaped or shuttle-shaped ornaments scattered over the surface.



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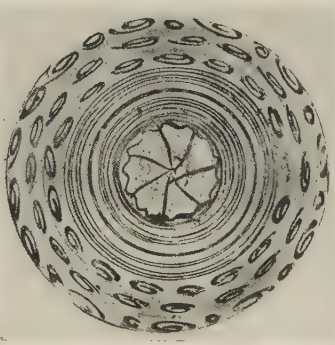

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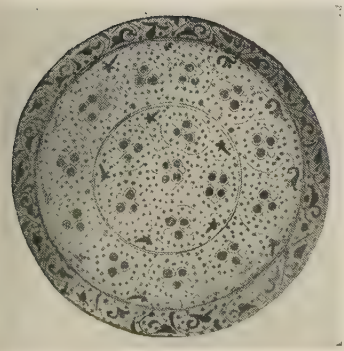

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Decorative Patterns on Backs of Plaques

7. A diaper composed of circles formed of tendrils, each enclosing a cluster of three or four dots, or berries. The margin is frequently decorated with a running border design.

8. A bryony leaf pattern in blue and luster, occasionally used on the finer pieces.

9. A large eagle, dragon, bird, heraldic lion or grotesque animal in luster, covering the entire surface. Used on the best pieces (see No. 23 of Catalogue).

HERALDIC DESIGNS

On account of the difficulty of indicating heraldic tinctures through the media of blue enamel and metallic luster, in conjunction with the creamy ground color of the ware, to which the Hispano-Moresco potters were limited, it is frequently difficult, if not impossible, to identify the coats of arms which appear upon pieces of the fifteenth and sixteenth centuries. No serious attempt to determine the significance of these armorial devices appears to have been made until Mr. A. Van de Put set himself to the task, the results of

his researches being presented in his "Hispano-Moresque Ware of the XV. Century," to which we are indebted for the recognition of certain of the heraldic bearings which are found on examples of the ware in this Museum.

The chronological attributions used in the following catalogue have been based on the conclusions reached by the foremost authorities on the subject, which have been generally accepted; but these approximate dates are subject to future revision, in the event of the discovery of new facts bearing upon the history of the art.

Edwin AtLee Barber

CATALOGUE OF HISPANO-MORESQUE WARE

1. FRAGMENT OF LARGE VASE.

Diameter of top, 14½ inches.
Diameter of base, 9¼ inches.
Height, 18¼ inches.
Thickness of rim at top, 1½ inches, average.

The neck consists of two divisions, the upper one being somewhat longer and having eleven elongated panels, varying in width, separated by nine vertical grooves enclosed by projecting ridges, or ribs.

Upper rim projecting about an inch from the sides, and composed of eleven flat rectangular sections, each with an arc of a circle cut in the lower side, capping the vertical sections of the neck beneath, and separated by semi-cylindrical depressions, which overlap the nine vertical cannellations.

The lower portion contains eleven shorter sections, between which are single ridges, each a continuation of the ribbed groove above. At each side, in the broadest panels, near the top, is a scar, showing where the upper tip of the wing-shaped handle was broken away.

Some of the elongated panels and grooves are decorated with scrolled and arabesque designs, while others are filled with a triple spur motive. These are all painted in a dull, coppery luster on a rather weak mottled blue ground. At the lower edge of the neck are fifteen circular medallions in the same luster, each containing an Arabic (simulated) inscription. Separating the two sections is a horizontal band of blue enclosed between bands of luster and similarly decorated.

The projecting cornice and the raised ribs are covered with a somewhat paler and yellower luster, of low tone.

Moorish. Probably Malaga, about the middle of the fourteenth century.

Made of a coarse, light red clay, fired rather hard. Tin enameled. PLATE I

2. TILE

Height and width, 7¼ inches.

FORM.—Octagonal.

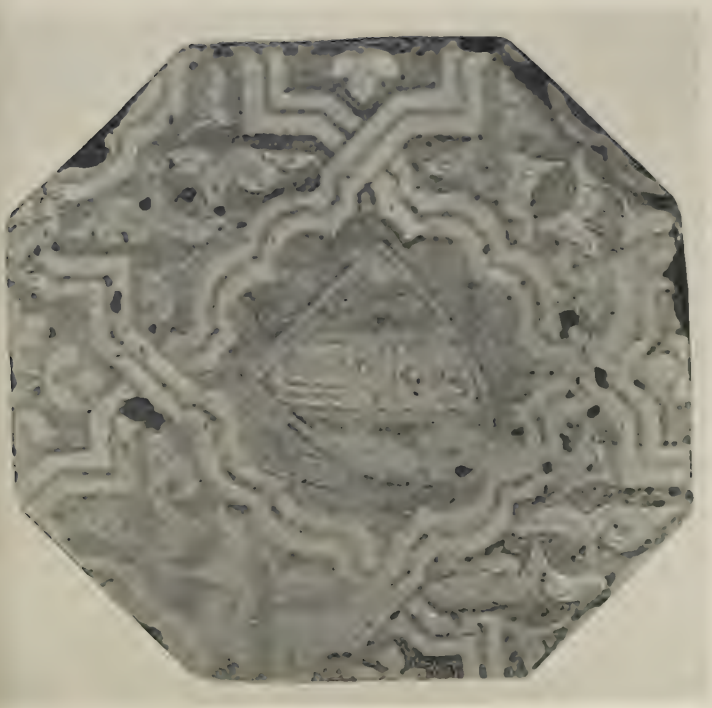
DESIGN.—Bold strap-work, intersecting at right angles and enclosing conventional plant forms in white, reserved in a blue ground. Small eight-pointed tile designs in the four corners in blue. A central shield bears the Arabic inscription, in luster, "And no one is supreme except Allah."

LUSTER.—Golden and iridescent.

Moorish. Probably Malaga, fifteenth century.

PLATE II

1. Neck of Large Vase
Moorish (Malaga)
Fourteenth Century



2. Lustered Tile
Hispano-Moresque
Fifteenth Century

3. DISH

Diameter, 19⅛ inches.
Depth, 1¾ inches.
Width of brim, or marly, 2 inches.

Form.—Flat base and nearly vertical sides, which rise to a horizontal or slightly sloping brim.

Design.—Around centre a broad, circular band of mock-Arabic inscription, broken into four equal segments by four pointed ovals, all in blue. On brim boldly painted arabesques resembling a simulated inscription of a cursive type, also in blue. Around the rise a serrated border pattern. The arms of Despuig, or Puig, in luster on a creamy white field. *Reverse.*—An eagle, in golden luster, covering the entire back.

Luster.—Golden, which changes to violet and green when viewed from different angles. The effect is a brilliant violet and rose *reflet.*

Valencia (Manises), second quarter of fifteenth century. *See Frontispiece.*

In Valencia St. John was particularly venerated, and the emblematic eagle is often found on pieces made there.

This dish is figured by Van de Put in the 1911 edition of his work on Hispano-Moresque ware. He describes the arms as "A mount of

one coupeau surmounted by a demy fleur-de-lys, in gold upon the cream ground colour."

A similar dish (with different arms) is in the British Museum.

4. BOWL

Diameter, 18 inches.
Height, 5½ inches.

Form.—Sweeping curved interior, without marly, and standing on a small foot, five inches in diameter. Four loops, at equi-distant points, rise from the under side and curl over the rim.

Design.—Four kite-shaped ovals, in two patterns — basket design and tree-shaped ornament, with simulated Arabic characters. Alternating with these are four other ovals, of similar form, each containing an agraffe-shaped ornament in blue and luster. Between the tops of the ovals, around the margin, are arabesques simulating Arabic writing, boldly painted in blue. In the centre two squares arranged in the form of a Mohammedan eight-pointed star, enclosing an eight-lobed rosette in blue, enclosing a smaller star in creamy white.

Luster.—Dark golden, changing to rose and violet.

Valencia, first half of the fifteenth century.

Plate III

A dish with similar agraffe-shaped ornaments is in the Sèvres Museum.

4. Bowl, or Plaque
Valencia
Early Fifteenth Century

5. ALBARELLO, OR DRUG JAR

Height, 11⅛ inches.

Design.—A band of mock-Arabic inscription around centre and another on collar in blue on creamy ground. A band at top composed of heavy vertical lines, alternately blue and luster. Band of shield-shaped ornaments at base, in luster, heavily outlined in blue. Narrower bands of creamy white with luster ornaments, separating the broader bands.

Luster.—Brownish golden, changing to violet.

Valencia, first half of fifteenth century.

Plate IV

From the collection of the late M. Boy (No. 51).

6. ALBARELLO.

Height, 11½ inches.

A companion to the preceding, but varying slightly in minor details.

Valencia, first half of fifteenth century.

Plate IV

From the collection of the late M. Boy (No. 51).

7. ALBARELLO.

Height, 12¾ inches.

Design.—A broad central band of large vine leaf diaper in blue and luster on creamy

ground. At top and base a band of mock-Arabic inscription, separated from the central zone by narrow bands of creamy white, with luster decoration.

Luster.—Pale brownish golden, changing to violet and rose.

Valencia, first half of fifteenth century.

Plate IV

From the collection of the late M. Boy (No. 49).

8. DEEP DISH.

Diameter, 19¼ inches.
Depth, 4½ inches.
Width of brim, or marly, 2½ inches.

Form.—Flat base, straight sides, slightly sloping outward to the top, and flat, horizontal brim.

Design.—In centre an intricate pattern of strap-work in white, bordered by heavy blue lines, the spaces enclosing each a leaf-shaped ornament in luster, on blue ground. Around the marly a border pattern composed of large flowers (marguerites) alternating with a conventional ornament. Two similar floral bands encircle the inner side and two the outer. *Arms.*—*Écu en bannière;* quarterly: 1–4, a lion rampant; 2–3, a triple-towered castle.

5, 6, 7. Albarellos
Valencia
Early Fifteenth Century

Plate IV

8. Deep Dish with Arms of Castile-Leon
Valencia (Manises)
Late Fifteenth Century

LUSTER.—Brownish, changing to blue, violet, and ruby, brilliantly iridescent.

Manises (?), late fifteenth century. PLATE V

As Mr. Van de Put remarks about another dish with similar heraldic device, "The inversion of the Castilian quarterings is probably an artistic license."

9. DISH.

Diameter, 13⅞ inches.

FORM.—Curved cavetto, flat horizontal brim. Small boss in centre.

DESIGN.—A bird in centre and four bryony leaf ornaments around marly in blue. Diapering of dots with tendrils forming circles enclosing four-, five- and six-petaled flowers in luster, on creamy ground.

LUSTER.—Brownish golden, changing to blue and violet.

Valencia, late fifteenth century. PLATE VI

10. PLATE.

Diameter, 11 inches.

FORM.—Shallow cavetto, flat, sloping marly.

DESIGN.—Large bird (pigeon) in centre in blue. Diapering of dots with circles composed of tendrils, enclosing four- and six-petaled flowers in luster on a creamy ground.

LUSTER.—Brownish, changing to blue, ruby, and violet.

Valencia, late fifteenth century. PLATE VII

11. DISH.

Diameter, 11⅛ inches.

Form.—Deep, curved cavetto; flat, slightly sloping marly; small boss in centre.

Design.—A bird in centre, surrounded by four-, five- and six-petaled flowers in blue, within rings of tendrils, from which spring bryony leaves, alternating with circles enclosing four-petaled flowers in luster. Around marly similar decoration, in which is an inscription in Gothic lettering, "Ave Maria Gra (tia) Plena," in blue. Dotted ground in luster.

Luster.—Pale golden, with traces of iridescent blue.

Valencia, late fifteenth century (1470–1490).

Plate VIII

A similar dish, with figure of greyhound and same inscription is in the Osma collection in Madrid.

12. PLATE.

Diameter, 11¾ inches.

Form.—Shallow, curved, broad cavetto; horizontal, slightly guttered marly.

Design.—In centre a conventional flower in blue; diaper of small stars in luster on a pinkish, creamy ground.

Luster.—Brownish, changing to blue and lilac.

Valencia, late fifteenth century.

9. Dish
Valencia
Late Fifteenth Century

10. Plate
Valencia
Late Fifteenth Century

11. Dish
Valencia
Late Fifteenth Century

13. DISH.

Diameter, 18½ inches.
Depth, 1¾ inches.
Width of brim, 2¼ inches.

FORM.—Flat base, straight sides, and flat, horizontal marly.

DESIGN.—Diaper of large vine leaf pattern in luster. *Arms.*—A triple-towered castle. Scroll-work on back.

LUSTER.—Brownish golden, changing to purple, lilac, and a beautiful ruby.

Valencia, first half of fifteenth century. PLATE IX

From the Hakky-Bey collection (No. 75).

14. DISH.

Diameter, 17 inches.
Depth, 2¼ inches.
Width of brim, 2 inches.

FORM.—Flat base, straight sides, and flat, horizontal brim.

DESIGN.—Diaper of bryony leaves, tendrils and flowers in dark blue, interspersed with other leaves and flowers in luster, on creamy ground. Around vertical sides the same pattern in luster. In centre the arms of Guasconi, of Florence — three chevrons, with a Greek cross at the apex of the central one — as identified by Van de Put. Similar decoration on back.

LUSTER.—Golden, changing to a purplish ruby.

Valencia, third quarter of the fifteenth century. PLATE X

15. PLAQUE.

Diameter, 17¼ inches.

Form.—Shallow, curved cavetto; flat, horizontal brim; slightly convex centre.

Design.—Diaper of bryony leaves and flowers in blue. Tendrils and flowers in luster on creamy ground. *Arms.—Écusson à bouche,* with bend, on which are three birds between two cinquefoils. On back, bryony leaves in blue and luster.

Luster.—Dark golden or coppery, changing to violet.

Valencia, latter half of fifteenth century.

Plate XI

16. PLAQUE.

Diameter, 17⅛ inches.

Form.—Flat, slightly convex centre; sides sloping upward.

Design.—Diaper of bryony leaves and flowers in blue, with tendrils in luster on creamy ground. Under side decorated with concentric rings in luster. In central circle the sacred monogram IHS in luster.

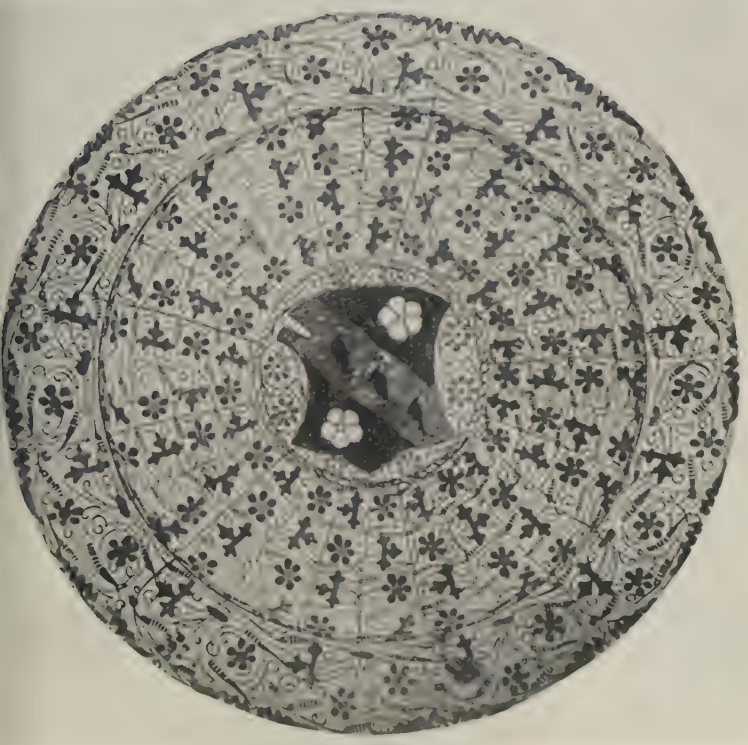
Luster.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

Plate XII

13. Dish
Valencia
Fifteenth Century

14. Dish With Guasconi Arms
Valencia
Late Fifteenth Century



15. Plaque
Valencia
Late Fifteenth Century

16. Plaque
Valencia
Late Fifteenth Century

17. PLAQUE.

Diameter, 17 inches.

FORM.—Curved cavetto; flat marly, sloping upward.

DESIGN.—Bryony leaves and flowers in blue with diaper of tendrils in luster. *Arms.*—Bendy of five cream white and purple charged with a lion rampant in blue. On base, large bryony leaves in blue with tendrils in luster.

LUSTER.—Pale golden, changing to violet.

Valencia, third quarter of fifteenth century.

PLATE XIII

18. PLATE.

Diameter, 10½ inches.

FORM.—Shallow plaque.

DESIGN.—Bryony leaves and flowers in dark blue, tendrils in luster. *Arms.*—Barry of six ground color and blue. On base, large bryony leaves in blue.

LUSTER.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

PLATE XIV

19. DISH.

Diameter, 15⅝ inches.
Depth, 1 inch.
Width of brim, 1¾ inches.

FORM.—Flat base, vertical sides; flat marly, sloping slightly upward.

DESIGN.—Circles formed by tendrils, enclosing a six-petaled flower, from which springs a

bryony leaf, all in blue. Five hexagonal figures, with incised outlines, each enclosing a large six-lobed flower. Dotted diaper in luster on creamy ground. Similar decoration on back, in luster.

Luster.—Golden, changing to blue and violet.

Valencia, third quarter of fifteenth century.

Plate XV

20. PLATE.

Diameter, 14⅝ inches.

Form.—Shallow, curved cavetto; flat, upward-sloping brim; slightly convex centre.

Design.—Divided into eight compartments by blue lines, terminating in three-lobed leaves. Diaper of three-, five- and six-petaled flowers in circles formed of tendrils in luster, on creamy ground. Similar ornament in luster on back.

Luster.—Pale golden, with touch of blue.

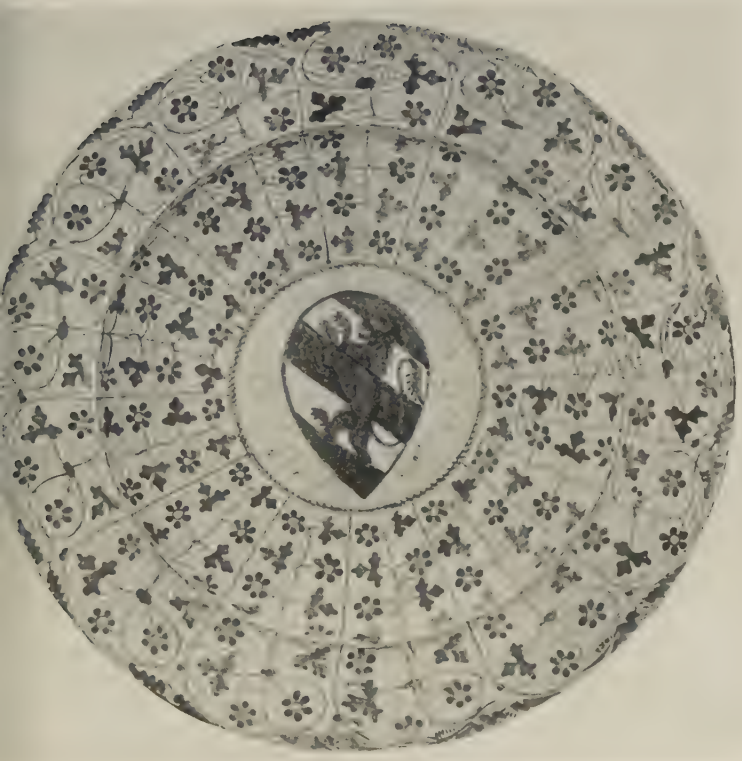
Valencia, third quarter of fifteenth century.

Plate XVI

21. DEEP DISH.

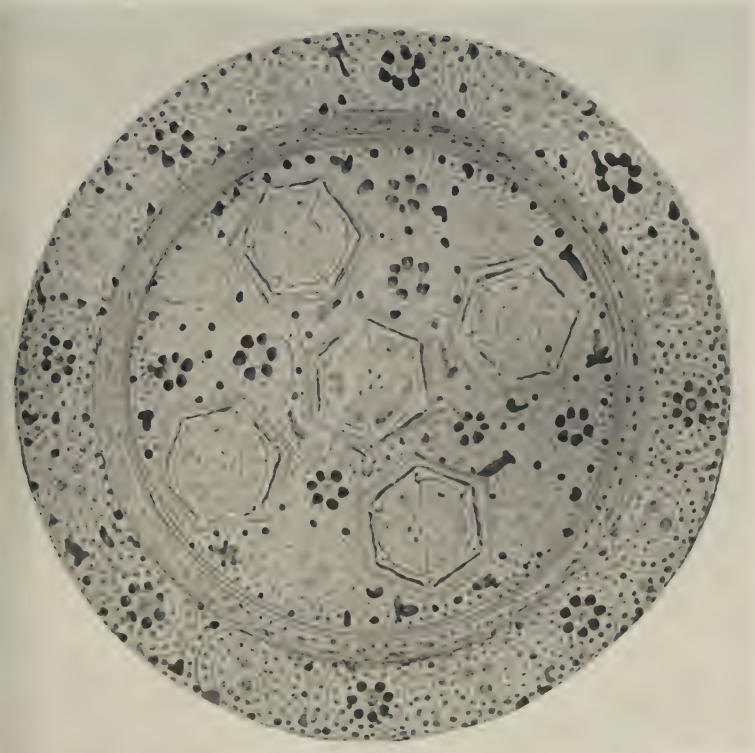
Diameter, 19¼ inches.
Depth, 4 inches.
Width of marly, 2¼ inches.

Form.—Flat base; straight sides, slightly sloping outward; flat marly.



17. Plaque
Valencia
Late Fifteenth Century

18. Plate
Valencia
Late Fifteenth Century



19. Dish
Valencia
Late Fifteenth Century

20. Plate
Valencia
Late Fifteenth Century

21. Deep Dish
Valencia
Late Fifteenth Century

DESIGN.—Bryony leaves and flowers in dark blue, with tendrils in luster. In centre, the sacred monogram IHS in luster. Same design outside. On base, concentric rings with rosette in centre.

LUSTER.—Pale golden.

Valencia, third quarter of fifteenth century.

PLATE XVII

Collection of Emile Gaillard (No. 406).

22. DEEP DISH.

Diameter, 18¾ inches.
Depth, 4 inches.
Width of marly, 2½ inches.

FORM.—Similar to preceding.

DESIGN.—Similar to preceding.

LUSTER.—Golden, changing to blue and violet.

Valencia, third quarter of fifteenth century.

PLATE XVIII

From the collection of the late M. Boy (No. 53).

23. PLAQUE.

Diameter, 18 inches.

FORM.—Cavetto and marly merged in one continuous curve.

DESIGN.—Diaper of vine leaves in blue, alternating with other vine leaves in luster, from which spring tendrils and small flowers in luster, on creamy ground. In centre, the arms of Cardinal Despuig in luster on creamy ground. On back, an eagle covering the entire surface, in luster.

LUSTER.—Golden, changing to violet and blue.

Valencia, third quarter of fifteenth century.

PLATE XIX

24. DISH.

Diameter, 14½ inches.
Depth, 1¼ inches.
Width of marly, 1⅝ inches.

FORM.—Flat base, vertical sides and horizontal marly.

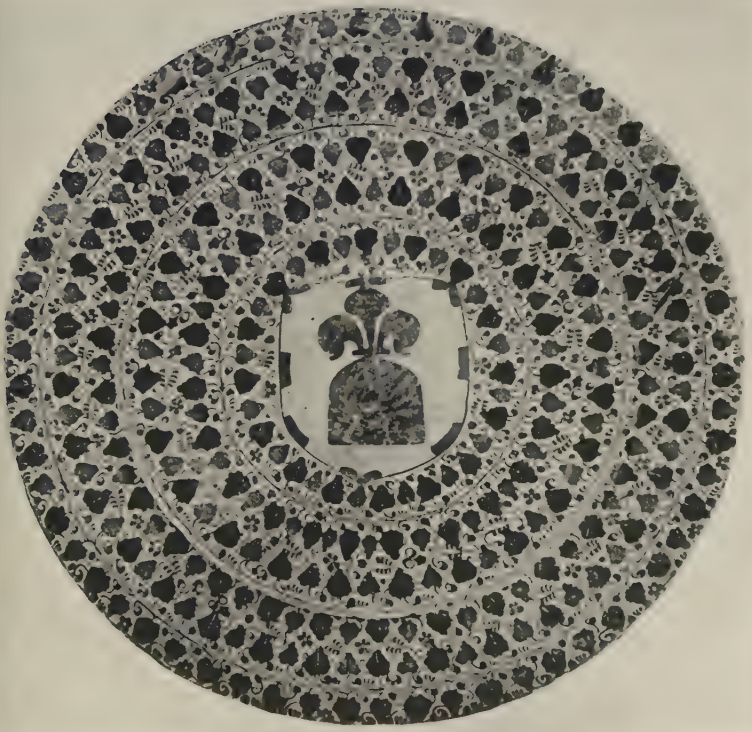
DESIGN.—Vine leaves in blue alternating with other vine leaves in luster, from which spring flowers and leaves in luster. Scrolled design in luster outside. The arms of Despuig in dark blue on luster ground. On base, a spiral in luster covering entire surface.

LUSTER.—Brownish, changing to madreperla.

Valencia, third quarter of fifteenth century.

PLATE XX

22. Deep Dish
Valencia
Late Fifteenth Century



23. Plaque with Despuig Arms
Valencia
Fifteenth Century

24. Dish with Despuig Arms
Valencia
Fifteenth Century

25. PLAQUE.

Diameter, 17 inches.

FORM.—Curved cavetto, upward curving marly. Centre slightly convex.

DESIGN.—A diaper of vine leaves and small flowers in luster. Armorial design in centre. Back decorated with a spiral in luster, covering entire surface.

LUSTER.—Coppery, changing to violet.

Valencia, third quarter of fifteenth century.

PLATE XXI

26. PLAQUE.

Diameter, 17½ inches.

FORM.—Cavetto and marly in one continuous curve.

DESIGN.—Diaper of vine leaves in blue, alternating with other vine leaves, from which spring small flowers and spirals in luster. *Arms.*—A lion rampant counterchanged in blue and brown, on a shield party *per Fesse*. Back decorated with a spiral in luster covering entire surface.

LUSTER.—Brownish, changing to violet and blue.

Valencia, third quarter of fifteenth century.

PLATE XXII

27. PLAQUE.

Diameter, 17⅝ inches.

FORM.—Same as last.

DESIGN.—Similar decoration. *Arms.*—A lion rampant in blue on brown ground; shield surrounded by laurel leaf wreath.

LUSTER.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

PLATE XXIII

28. PLAQUE.

Diameter, 17⅝ inches.

FORM.—Cavetto and marly in one continuous curve.

DESIGN.—Vine leaves and flowers in luster. *Arms.*—A lion rampant in blue on yellow luster ground. On back, a large spiral in luster.

Valencia, third quarter of fifteenth century.

PLATE XXIV

29. PLATE.

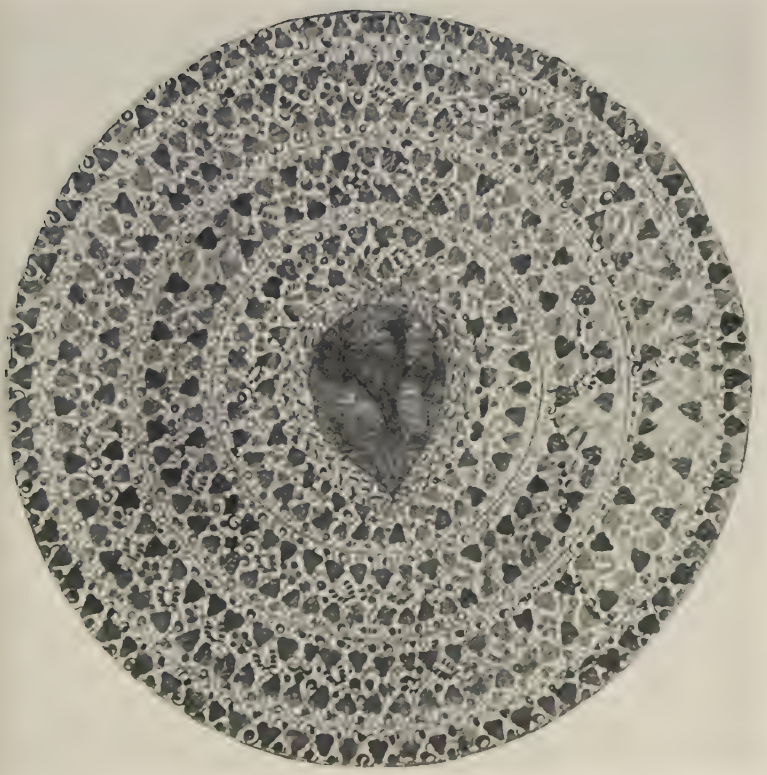
Diameter, 12½ inches.

FORM.—Slightly curved, with a depressed line separating marly from cavetto.

DESIGN.—A chain of large marguerites or rosettes around central shield, and another encircling the brim, in luster, with blue centres and enclosed in blue links. *Arms.*—Shield with bull

25. Plaque
Valencia
Late Fifteenth Century

26. Plaque
Valencia
Fifteenth Century



27. Plaque
Valencia
Late Fifteenth Century

28. Plaque
Valencia
Late Fifteenth Century

29. Plate with Buyl Arms
Valencia (Manises)
Late Fifteenth Century

in luster on creamy ground, the heraldic ensign of the house of Boil, or Buyl, of Manises. Back decorated with spiral in luster.

Luster.—Brownish, changing to blue and violet.

Valencia (Manises), late fifteenth century.

Plate XXV

Presented by Señor G. J. de Osma, of Madrid.

30. ALBARELLO.

Height, 12¾ inches.

Design.—Bryony leaves and flowers in blue with spirals and tendrils in luster. In blue on creamy ground, the escutcheon of one of the religious orders.

Luster.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

Plate XXVI

31. ALBARELLO.

Height, 11¾ inches.

Design.—Divided into five vertical panels, each containing an upright stalk, from which spring at either side bryony leaves and flowers in blue. Spirals and tendrils in luster in the interspaces.

Luster.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

Plate XXVI

32. ALBARELLO.

Height, 11¾ inches.

DESIGN.—Similar to preceding.

33. ALBARELLO.

Height, 12¼ inches.

FORM.—Tapering inward toward the top.

DESIGN.—Large three- and five-parted leaves in dark blue. Clusters of berries (three), tendrils and small leaves, in luster. Blue and luster bands encircling jar at top, bottom and centre. Basket pattern around collar.

LUSTER.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

PLATE XXVII

34. ALBARELLO.

Height, 13½ inches.

DESIGN.—Divided into two sections by band around middle, from which leaf-shaped ornaments spring above and below, all in blue, the spaces between being filled with leaves, tendrils and flowers in luster.

LUSTER.—Brownish.

Valencia, third quarter of fifteenth century.

PLATE XXVII

35. ALBARELLO.

Height, 13¾ inches.

Companion to preceding. PLATE XXVII

30, 31, 39. ALBARELLOS
Valencia
Fifteenth Century

PLATE XXVI

33, 34, 35. ALBARELLOS
Valencia
Late Fifteenth Century

PLATE XXVII

36. ALBARELLO.

Height, 11¼ inches.

Design.—Divided into two sections by blue and luster band around centre, from which spring blue leaf-shaped ornaments and carnations in luster. Bands of blue and luster around base and elongated collar.

Luster.—Coppery, changing to ruby.

Valencia, second half of fifteenth century.

Plate XXVIII

37. ALBARELLO.

Height, 13⅛ inches.

Design.—Divided into three vertical panels by slender stalks which send out at either side large leaves in blue. The spaces between are filled with leafage in luster.

Luster.—Pale golden, changing to blue and violet.

Valencia, third quarter of fifteenth century.

Plate XXVIII

From the collection of the late M. Boy.

38. ALBARELLO.

Height, 12 inches.

Design.—Enormous leaves and flowers in blue, with fern leaves and flowers between, in luster.

Luster.—Golden, changing to blue and violet.

Valencia, fifteenth century. Plate XXVIII

39. ALBARELLO.

Height, 12¾ inches.

DESIGN.—Large vine leaves in blue and in luster, from which spring tendrils, leaves and small flowers in luster.

LUSTER.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

PLATE XXVI

40. ALBARELLO.

Height, 11⅜ inches.

DESIGN.—Six horizontal bands. Diaper of small vine leaves in blue and in luster with scrolls and tendrils in luster.

LUSTER.—Brownish, changing to blue and violet.

Valencia, third quarter of fifteenth century.

PLATE XXIX

41. ALBARELLO.

Height, 11¼ inches.

Companion to above.

42. ALBARELLO.

Height, 11⅛ inches.

Similar to above.

LUSTER. — Beautifully iridescent — madre-perla, blue, and violet tones.

Valencia, second half of fifteenth century.

PLATE XXIX

36, 37, 38. Albarellos
Valencia
Late Fifteenth Century

40, 42, 74. ALBARELLOS
Valencia
Fifteenth and Sixteenth Centuries

PLATE XXIX

43. ALBARELLO.

Height, 6½ inches.

DESIGN.—Three horizontal zones of vine-leaf pattern, separated by broad bands, all in luster.

LUSTER.—Brownish, changing to blue and violet.

Valencia, sixteenth century. PLATE XXX

44. ALBARELLO.

Height, 6¾ inches.

Companion to above. PLATE XXX

45. PHARMACY JAR.

Height, 8¼ inches.

FORM.—Jar shaped, with handle at back and short spout in front.

DESIGN.—Large vine leaves in blue and in luster, with flowers and scroll-work between.

LUSTER.—Brownish, changing to blue and violet.

Valencia, sixteenth century. PLATE XXXI

46. PLAQUE.

Diameter, 17½ inches.

DESIGN.—Divided into sixteen segmental compartments by raised ribs radiating from a central circle and curved at the ends, each section enclosing five raised pellets, in imitation of

the joints and rivets of metal plaques. Outside of the circle the surface is covered with a dot-and-stalk diaper, running lengthwise with the panels. *Arms.*—A dragon's head, crowned. Reverse, a diaper of ovals formed of tendrils enclosing feather-like designs in luster.

LUSTER.—Madreperla, with blue, violet, and ruby reflections.

Valencia, third quarter of fifteenth century.

PLATE XXXII

47. PLAQUE.

Diameter, 17¼ inches.

DESIGN. — Dot-and-stalk diaper running transversely across the panels. There are two circles of radiating compartments, outlined with raised ribs, the inner one containing thirty, the outer fifty-two, without pellets. *Arms.*—A lion rampant in creamy white, reserved in luster ground. Reverse, a diaper of ovals, formed of tendrils enclosing feather-like designs in luster.

LUSTER.—Pale golden, changing to blue, violet, and rose.

Valencia, third quarter of fifteenth century.

PLATE XXXIII

48. PLAQUE.

Diameter, 17⅞ inches.

DESIGN.—Eighteen radiating compartments decorated in three styles (six of each): *a.* Dot and stalk; *b.* Thistle-like flowers with tendrils

43, 44. Albarellos
Valencia
Sixteenth Century

45. Pharmacy Jar
Valencia
Sixteenth Century

46. Plaque
Valencia
Late Fifteenth Century

47. Plaque
Valencia
Late Fifteenth Century

48. Plaque
Valencia
Late Fifteenth Century

and dots; *c*. An Arabic conventional pattern, simulating mosaic work; disposed regularly in the above order. The relief lines are touched at equidistant points with blue. Reverse, a diaper of ovals formed of tendrils, enclosing feather-like ornaments in luster. *Arms.*—A lion rampant in creamy white, reserved in luster.

Luster.—Golden, changing to blue and violet.

Valencia, late fifteenth century or early sixteenth.

Plate XXXIV

49. BOWL.

Diameter, 8½ inches.
Depth, 3⅞ inches.
Diameter, including handles, 12¼ inches.

Form.—Hemispherical, having four horizontal scalloped wing-shaped handles projecting at equidistant points from the upper edge.

Design.—Encircling the interior, bands of wheel, net, and tree-shaped patterns in luster, which are also extended over the handles. *Arms.*—An eagle in luster on a creamy ground. Outer side and base, diaper of large ovals containing coarse feather-like designs in luster.

Luster.—Brownish, changing to ruby, blue, violet, with touches of green.

Valencia, sixteenth century. Plate XXXV

50. DISH.

Diameter, 17½ inches.
Depth, 1¾ inches.
Width of marly, 2¼ inches.

FORM.—Flat base, perpendicular sides. Flat marly, slightly sloping upward.

DESIGN. — Sixteen compartments, outlined with raised ribs, radiating from a central circle, containing alternately dot-and-stalk diaper and a thistle-like pattern, in luster. Around the sides and extending over the brim, lustered panels of diapering. On base, concentric circles of luster. The arms of Subirá of Vilafranca del Panadés (?).

LUSTER.—Reddish brown, changing to blue and violet.

Valencia, third quarter of fifteenth century.

PLATE XXXVI

51. PLAQUE.

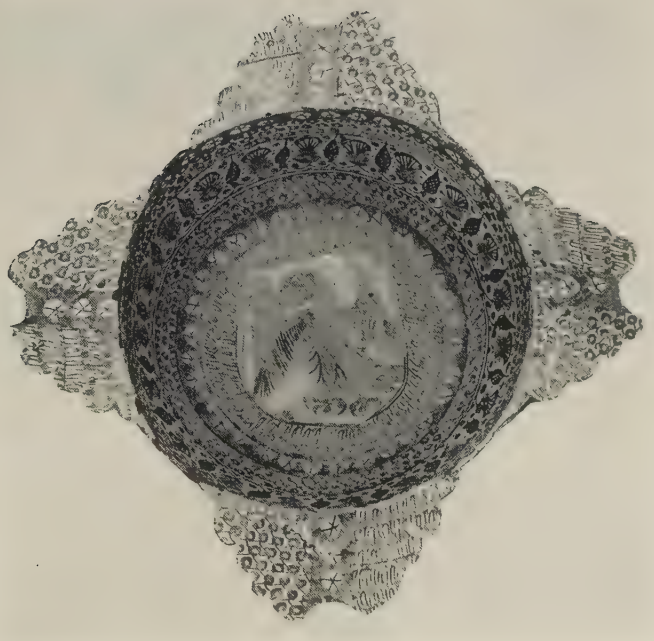
Diameter, 19 inches.

FORM.—Slightly depressed centre, with convex boss and convexly curving sides.

DESIGN.—Lines radiating from centre carrying large tulip-shaped flowers, with tendrils and flowerets between. In center, a crowned lamb with pennant (Agnus Dei) in luster. On base, concentric rings in yellow.

LUSTER.—Brownish, changing to yellow with touches of blue and violet.

Valencia, late fifteenth century. PLATE XXXVII



49. Bowl
Valencia
Sixteenth Century

50. Dish with Arms of Subirá (?)
Valencia
Late Fifteenth Century

51. Plaque
Valencia
Late Fifteenth Century

52. PLAQUE.

Diameter, 18½ inches.

Form.—Slightly depressed centre, with convex boss and upward curving sides.

Design.—Large figure of a lion rampant and cluster of three leaf-shaped ornaments in heavy blue outline, filled in with diapering of dots and scales. Ground-work of coarse leaves, fruit and flowerets in luster. Reverse, ovals enclosing large feather-like ornaments in luster.

Luster.—Pale golden, changing to blue and violet.

Valencia, late fifteenth century. Plate XXXVIII

53. PLAQUE.

Diameter, 17⅞ inches.

Form.—Slightly depressed cavetto, with flat centre and sloping sides. Broad flat brim, slightly sloping upward.

Design.—Three concentric wreaths of large pointed leaves, alternately blue and luster, the intervening spaces being filled in with fern-like leaves and berries in luster. *Arms.*—A chevron in blue and creamy white on luster ground. Reverse, bryony-leaf design in blue and luster.

Luster.—Brownish, changing to blue and violet (madreperla).

Valencia, third quarter of fifteenth century.

Plate XXXIX

54. DISH.

Diameter, 17⅜ inches.

Form.—Concave cavetto, straight, slightly sloping brim.

Design.—Large curled leaves with tendrils and berries between, all in luster. On marly and extending into the cavetto, five large four-petaled ornaments in blue and luster. A shield, outlined heavily in blue, bearing three plant-shaped devices (thistles?) in luster on creamy ground. Reverse, large figure of a stork-like bird in luster, surrounded by leafage in luster.

Luster.—Brownish, changing to blue, rose, and violet (madreperla).

Valencia, late fifteenth century. Plate XL

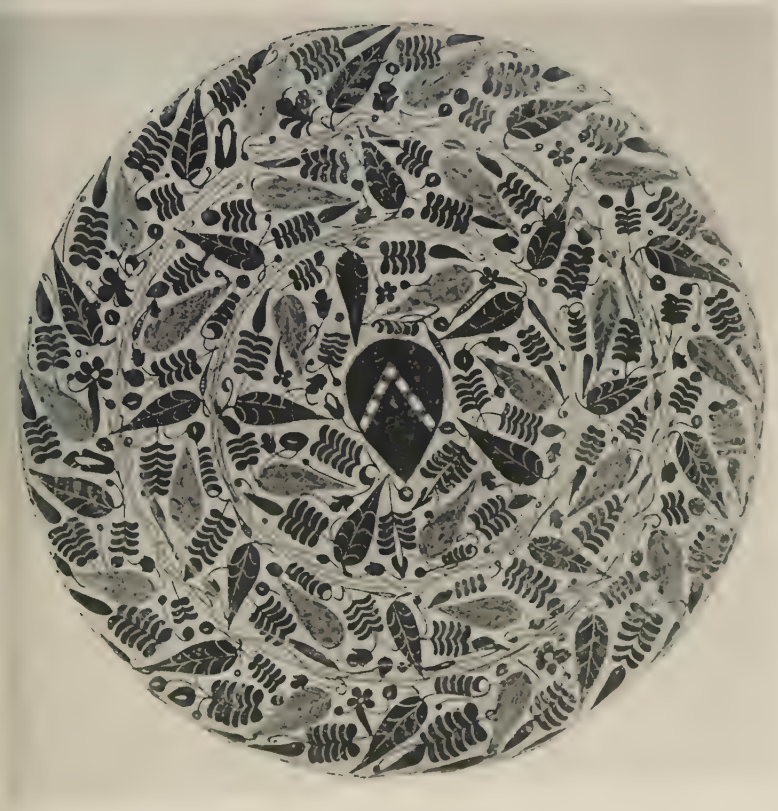
55. CENTRE OF DISH.

Diameter, 11 inches.
Height, 2 inches.

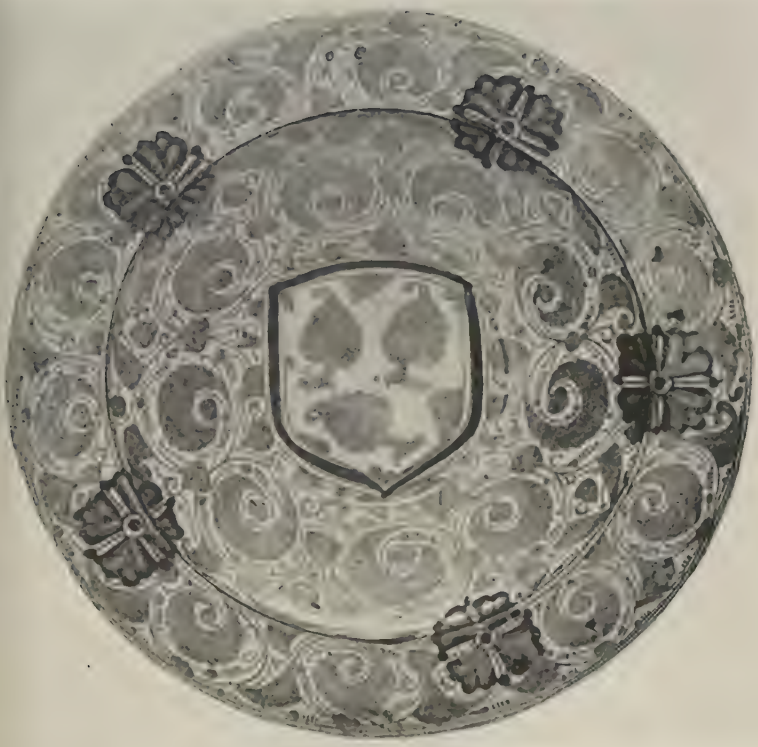
Form.—Flat base, with convex boss in centre. Vertical sides slightly curving inward at the top. The broad brim is missing.

Design.—Concentric bands of small wheels, dotted diapering and flowers and buds, in blue

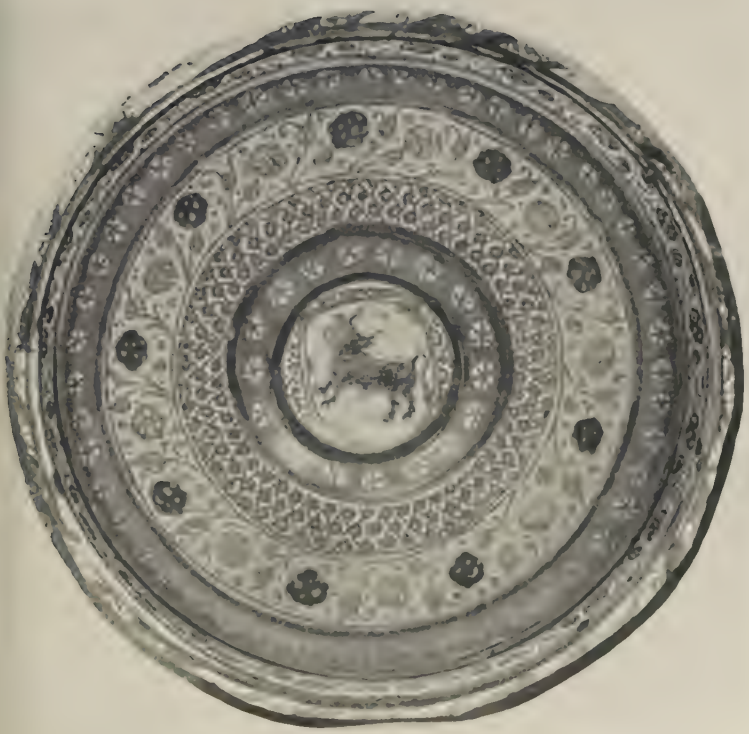
52. PLAQUE
Valencia
Late Fifteenth Century



53. Plaque
Valencia
Late Fifteenth Century



54. Dish
Valencia
Late Fifteenth Century



55. Centre of Dish
Valencia (Manises)
Late Fifteenth Century

and luster. *Arms.*—A bull, the heraldic emblem of the Buyls, the lords of Manises in the fifteenth century. Reverse, feather-like ornaments.

Luster.—Brownish, changing to golden, blue, and violet.

Valencia (Manises), latter half of fifteenth century. Plate XLI

56. PLATEAU.

Diameter, 16¾ inches.

Form.—Flat base, straight sides sloping outward, with loop ornaments around the edge. In centre, a similar wall, forming a *trembleuse* to hold an ewer in place.

Design. — Large, pointed, leaf-shape ornaments and scrolls (fleur-de-lis diaper) in luster. Large floral ornaments in blue surrounding the central designs. *Arms.* — Quartered arms of Castile and Leon in luster on creamy ground. On base, large eagle in luster, with shield on breast containing a rabbit. Around outside, large blue flowers.

Luster.—Golden and greenish with traces of blue and violet.

Valencia, third quarter of fifteenth century. Plate XLII

57. DISH.

Diameter, 15¼ inches.

FORM.—Deep, curving cavetto, with convex boss in centre. Broad, upward-sloping marly.

DESIGN.—Circles of conventional floral and leaf ornaments in luster. In centre, a rosette. Around margin and cavetto, a simulated Christian inscription (see No. 66). Reverse, rude feather-like designs.

LUSTER.—Deep purplish or coppery golden. Valencia, sixteenth century. PLATE XLIII

58. DISH.

Diameter, 12⅞ inches.

FORM.—Shallow bowl-shaped.

DESIGN.—Boldly painted conventional leaves and flowers in luster. Reverse, scrolls and concentric circles in luster.

LUSTER.—Brown, changing to violet, showing touches of blue.

Hispano-Moresque, seventeenth century.

59. PLAQUE.

Diameter, 16 inches.

FORM.—Depressed centre, with boss of truncated cone shape. Sides sloping upward.

DESIGN.—Entire surface divided into eight kite-shaped lobes by broad blue lines, each compartment containing a conventional floral design, alternately luster on creamy ground and creamy

56. Plateau with Arms of Castile-Leon
Valencia
Late Fifteenth Century

57. Dish
Valencia
Sixteenth Century

94. Dish
Hispano-Moresque
Sixteenth Century

white in a luster field. Reverse, decorated with concentric circles and rude feather-like motives.

LUSTER.—Brown, changing to blue and violet (madreperla).

Hispano-Moresque, sixteenth century.

60. PLATE.

Diameter, 14 inches.

DESIGN. — A rudely painted four-armed figure with a leaf-shaped ornament in each of the four spaces on a dotted ground. Reverse, concentric rings and a monogram-like character in luster in centre.

LUSTER.—Brownish, changing to violet.

Hispano-Moresque, sixteenth century.

61. PLATE.

Diameter, 12½ inches.

FORM.—Slightly sunken cavetto, with central boss.

DESIGN.—A boldly painted border pattern consisting of seven semi-circular divisions, with cross-hatched decoration in luster. In the spaces between are conventional flowers. In centre,

concentric rings enclosing a rude floral design. Reverse, a few concentric rings in luster.

LUSTER.—Brownish, changing to dark golden, with traces of blue and violet.

Hispano-Moresque, sixteenth century.

62. PLAQUE.

Diameter, 15¼ inches.

FORM.—Depressed centre, with slightly raised boss, and broad brim curling outward.

DESIGN.—A boldly painted floral and leaf design in centre in luster; around marly, rudely painted leaf and floral forms in luster. Two broad blue parallel straight lines divide the surface into three parts. Reverse, a few concentric circles in luster.

The clay is dark and of coarse texture.

LUSTER.—Brownish, changing to golden, blue, and violet.

Hispano-Moresque, seventeenth century.

63. DISH.

Diameter, 12½ inches.

FORM.—Deep centre, with small convex boss. Broad marly curving outward.

DESIGN.—A broad band of cross-hatching covering the marly. In centre, broad bands of luster enclosing a rudely painted tree-shaped ornament. Reverse, concentric rings of luster.

Coarse clay.

Luster.—Coppery, with touches of blue and violet.

Hispano-Moresque, seventeenth century.

64. PLATE.

Diameter, 12¾ inches.

Form.—Slightly depressed cavetto, with low boss in centre.

Design.—Central plant-like ornament in luster, surrounded by a narrow band of simulated Christian inscription (see No. 100). On broad marly, four large tulip-shaped motives in luster, with blue centres, alternating with a rudely drawn leaf ornament in luster. Reverse, concentric rings in luster.

Luster.—Brownish, changing to golden, blue, and violet.

Hispano-Moresque, seventeenth century.

Plate XLV

65. CUP.

Diameter, 5 inches.

Form.—Bowl shaped, with two horizontal handles extending from upper rim.

Design.—A crude quartered design of conventional flowers and leafage.

Luster.—Pale brown, changing to golden of low tone.

Hispano-Moresque, seventeenth century.

66. PLAQUE.

Diameter, 15¼ inches.

Form.—Depressed centre, with boss in form of truncated cone.

Design.—Luster star on white ground occupying centre of boss, surrounded by a Christian inscription in white reserved in luster: V. RBITIERB, repeated. This is probably a modification of the phrase used in the publication of Papal bulls, "Urbi et Orbi" (to the city [Rome] and the world). Around the marly a painted diagonal design in luster of godroons of three varieties, solid luster, dotted diaper and floral. Reverse, feather-like motives and concentric circles.

Luster.—Greenish golden, changing to violet and blue.

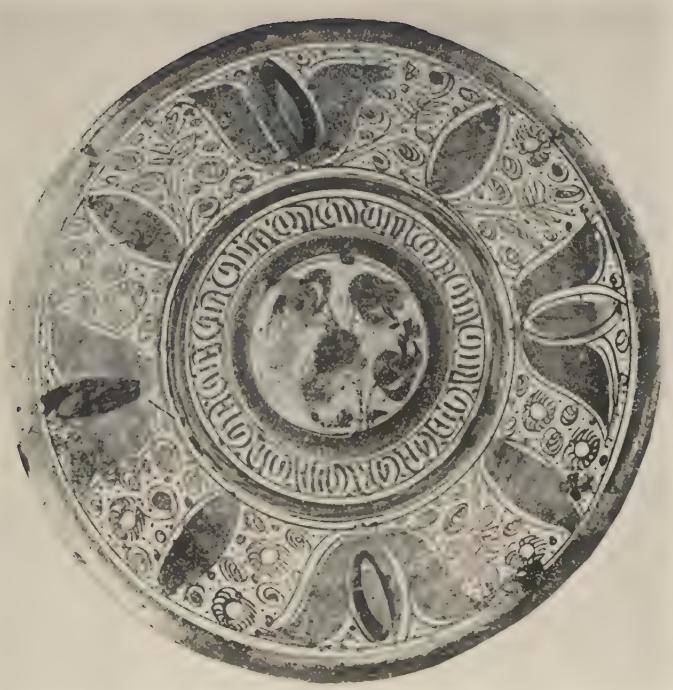
Hispano-Moresque, sixteenth century. Plate XLVI
Gift of Mr. Lionel Harris, London.

67. PLAQUE.

Diameter, 15¼ inches.

Form.—Curved cavetto, with central boss. Broad, upward sloping marly.

Design.—Around the central boss a band of arabesque ornament in luster, surrounded by a simulated Christian inscription derived from the preceding. The marly is decorated with circles and triangles in blue enclosing floral orna-



64. PLATE
Hispano-Moresque
Seventeenth Century

66. Plaque
Hispano-Moresque
Sixteenth Century

67. Plaque
Valencia
Seventeenth Century

ments in luster. In the spaces between are scrolls and marguerites. Reverse, bold feather-like ornaments and concentric circles in luster.

LUSTER.—Brownish, changing to silver, blue. and violet.

Valencia, seventeenth century. PLATE XLVII

68. PLAQUE.

Diameter, 16¼ inches.

FORM.—Curved cavetto, with central flat-topped boss. Marly curving upward and outward.

DESIGN. — Four-branched ornament in creamy white in centre, on luster ground, surrounded by a godroon circle in luster. Around the marly a similar diagonal band of godroons in luster. Reverse, feather-like ornaments and concentric circles in luster.

LUSTER.—Brown, changing to blue and violet (madreperla).

Hispano-Moresque, seventeenth century.

PLATE XLVIII

69. PLAQUE.

Diameter, 15½ inches.

FORM. — Depressed centre, with slightly raised boss. Broad, flat, upward-sloping marly.

DESIGN.—In centre, the figure of a rabbit in luster, surrounded by a circle of curls. The marly is painted with bold tulip-like or pointed leaf designs in luster and blue. Across one side extends

a broad straight line of green glaze. Reverse, circles in luster.

Luster.—On face, golden, changing to blue and violet. On back, violet.

Hispano-Moresque, sixteenth century.

70. PLAQUE.

Diameter, 16½ inches.

Form.—Deep curved cavetto, with central boss. Marly sloping upward.

Design.—Six-petaled blue flower in centre of boss. Cavetto covered with an arabesque design of vines; the same pattern around marly. Around edge, boss, and separating marly from cavetto, broad blue lines.

Luster.—Brownish, changing to golden, blue, and violet.

Valencia, sixteenth century. Plate XLIX

71. PLAQUE.

Diameter, 15½ inches.

Form.—Deep curved cavetto, with central boss. Marly curving upward.

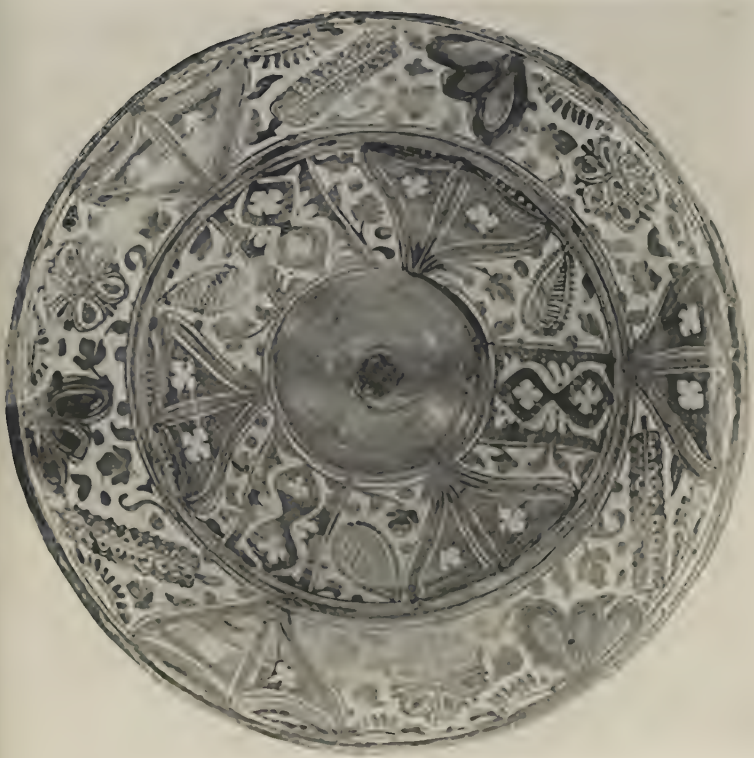
Design.—A bold pattern composed of butterfly motives (alternately open and closed), in heavy blue outline, with floral and leaf motives in luster between. Reverse, concentric rings and curls.

Luster.—Brownish, changing to violet.

Valencia, seventeenth century. Plate L

68. Plaque
Hispano-Moresque
Seventeenth Century

70. PLAQUE
Valencia
Sixteenth Century



71. Plaque
Valencia
Seventeenth Century

72. PLAQUE.

Diameter, 16 inches.

Form.—Deep curving cavetto; central flat-topped boss and upward-sloping marly.

Design.—Arabesque pattern of leaves and flowers. White rosette in centre. Strawberry-plant design around marly, all in luster. Reverse, concentric rings and feather-shaped ornaments.

Luster.—Brownish, changing to silver, blue, and violet.

Valencia, sixteenth century. Plate LI

73. PLAQUE.

Diameter, 15½ inches.

Form.—Curved cavetto, with central boss. Broad, flat, upward-sloping marly.

Design.—Divided into sections by three waving lines, each section containing a lozenge-shaped figure composed of nine divisions, each enclosing a simple ornament, all in luster. Reverse, concentric circles and feather-like ornaments in luster.

Luster.—Brownish, changing to dark golden, blue, and violet.

Hispano-Moresque, seventeenth century.

Plate LII

74. ALBARELLO.

Height, 11¼ inches.

Design.—Six horizontal bands of ornament, of crude vine-leaf and mock-Arabic character, in luster.

LUSTER.—Brownish, changing to blue and violet.

Valencia, sixteenth century. PLATE XXIX

75. ALBARELLO.

Height, 6¾ inches.

DESIGN.—Vertical bands of simulated heraldry and cross-hatching in luster. Blue lines around top and base.

LUSTER.—Coppery, with violet tones.

Hispano-Moresque, seventeenth century.

PLATE LIII

From the Schevitch collection.

76. ALBARELLO.

Height, 7½ inches.

Companion to preceding. PLATE LIII

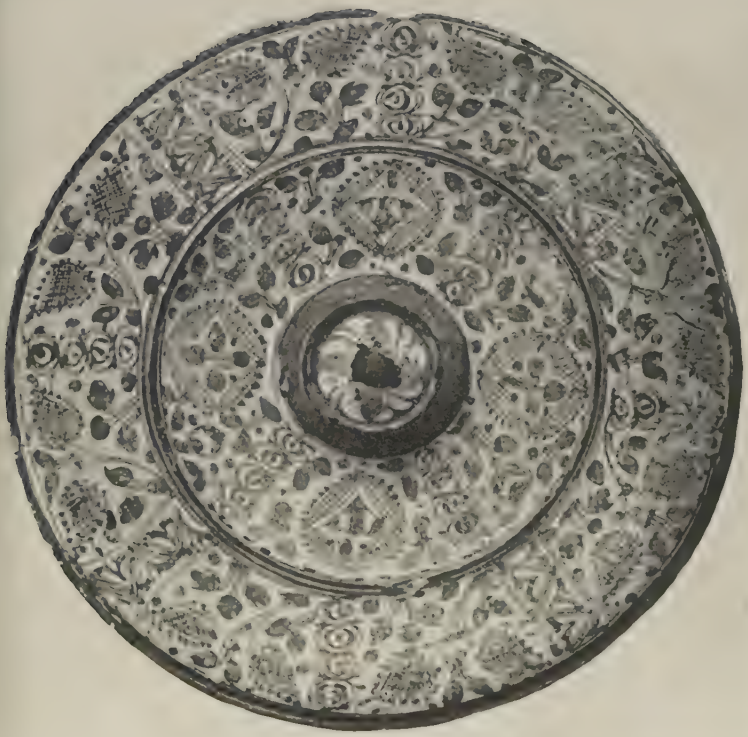
From the Schevitch collection.

77. PLAQUE.

Diameter, 18⅛ inches.

FORM.—A shallow cavetto, with flat centre, curving gradually into the broad marly

DESIGN.—Diagonal godroon pattern, painted in luster on marly, of three patterns — dotted, floral, and having small wheel-shaped ornaments in white on a luster ground. Around central shield, a floral or "strawberry" diaper. *Arms.*—A lion rampant in creamy white on a luster ground. Behind the shield is a pastoral staff in



72. Plaque
Valencia
Sixteenth Century

73. Plaque
Hispano-Moresque
Seventeenth Century

75, 76. Albarellos
Hispano-Moresque
Seventeenth Century

77. Plaque
Valencia
Early Sixteenth Century

luster outlined with blue. Surmounting the shield, a Vexillum, or scarf, in white with blue and luster ornamentation. Reverse, ovals enclosing feather-like ornaments in luster.

LUSTER.—Brownish, changing to golden, blue, and violet.

Valencia, early sixteenth century. PLATE LIV

From the collection of the late M. Boy (No. 64).

78. EWER.

Height, 6½ inches.

FORM.—Cylindrical. Guttered lip and ear-shaped handle.

DESIGN.—Godroons in relief on sides, alternately solid luster and dot-and-stalk pattern in luster on creamy ground.

LUSTER.—Brownish golden with iridescent reflections.

Valencia, early sixteenth century.

79. BOWL OR COUPE.

Height, 9¾ inches.
Diameter, 12¼ inches.

FORM.—Straight sides sloping outward toward the top. Standing on low, broad spreading foot.

DESIGN.—Outside divided into six square panels by broad bands of luster decorated in wheel pattern. In centre of each panel, a large

six-pointed star incised, with dotted diapering, surrounded by a dot-and-stalk ground. An unglazed space in the centre reserved for a shield. Foot ornamented with alternate sections of dotted diapering and dot-and-stalk pattern. Interior similarly decorated, all in luster.

LUSTER.—Coppery, changing to blue and violet.

Hispano-Moresque, sixteenth century. PLATE LV

80. TAZZA.

Height, 5 inches.
Diameter, 6¼ inches.

FORM.—Bowl shape, supported by stem and foot.

DESIGN.—Godroons in relief around sides, ornamented alternately with wheel pattern and dot-and-stalk diaper. Around base, centre and upper rim, blue bands. Interior decorated with central band containing tree motives, between a dotted band below and a wheel border design at top. In bottom, a fish amid waves, all in luster.

LUSTER.—Outside, dark coppery, changing to ruby. Inside, brownish with golden and greenish reflections.

Hispano-Moresque, sixteenth century. PLATE LVI

81. PLATE.

Diameter, 9 inches.

FORM.—Shallow, with broad sloping marly and slightly convex centre.

79. Bowl
Hispano-Moresque
Sixteenth Century

80. Tazza
Hispano-Moresque
Sixteenth Century

Design.—Diaper of coarse dot and stalk pattern in luster. In centre, a shield rudely outlined in blue; above and below, on marly, a tulip in blue and luster. Reverse, concentric rings of luster.

Luster.—Brownish, changing to violet, ruby, and blue.

Hispano-Moresque, sixteenth century.

82. PLATE.

Diameter, 9½ inches.

Form.—Shallow, with broad sloping marly and slightly convex centre.

Design.—In centre, a shield with figure of a fish, surrounded by a dot-and-stalk diaper. Around margin, a wheel border design. Reverse, ovals enclosing feather-like motives in luster.

Luster.—Madreperla, with brilliant iridescence.

Valencia, early sixteenth century.

83. DISH.

Diameter, 14¾ inches.
Depth, 2⅝ inches.
Width of marly, 2¾ inches.

Form.—Flat base, perpendicular sides, marly slightly sloping upwards.

Design.—Marly and sides diagonally godrooned in relief. Surrounding the shield, cir-

cular bands of "strawberry-and-thistle," dot-and-stalk, and wheel patterns. The godroons are decorated successively with the dot-and-stalk, wheel, and net diapers. Similar design outside. Shield outlined with blue, enclosing three fleur-de-lis in creamy white in a luster field, the arms of the house of Bourbon. On base, very bold feather-like design.

LUSTER.—Madreperla, with brilliant iridescence.

Valencia, sixteenth century. PLATE LVII

From the collection of the late M. Boy (No. 63).

84. DISH.

Diameter, 18¾ inches.
Depth, 2 inches.
Width of marly, 2½ inches.

FORM.—Flat base, with large boss in centre. Upright sides, marly slightly sloping upwards.

DESIGN.—In the convex centre of the boss, the initials IHS in luster, surrounded by a band of circles enclosing many-petaled flowers (marguerites) stamped in relief. The cavetto is divided into twelve sections, decorated alternately with dot-and-stalk and thistle diapers. Around the marly are four sections of stamped marguerite circles alternating with the same number of ribbed panels, enclosing dot-and-stalk diapering.

83. Dish with Bourbon Arms
Valencia
Sixteenth Century

84. Dish
Valencia
Late Fifteenth Century

The entire decoration is in luster. Reverse, coarse feather-like diapering.

LUSTER.—Brownish, changing to golden, blue, and violet.

Valencia, late fifteenth century. PLATE LVIII

85. BOWL OR COUPE.

Height, 8¾ inches.
Diameter, 12¼ inches.

FORM.—Straight sides, slightly spreading outwards. Supported on low, broad foot.

DESIGN.—Diagonally godrooned in relief around sides. Outside embellished with horizontal bands of dotted diaper and floral design, separated by blue lines. Interior similarly ornamented. In centre, a shield from which the design has been removed.

LUSTER.—Coppery, with iridescent reflections.

Valencia, sixteenth century. PLATE LIX

86. BOWL OR COUPE.

Height, 8½ inches.
Diameter, 12½ inches.

FORM.—A bowl with straight sloping sides, supported on a broad spreading foot.

DESIGN.—Embossed godroons running vertically and decorated in three patterns — the net, the floral, and the solid luster. In centre, a square enclosing the letters IHS surrounded by

pointed and oval ornaments enclosing a net, or dotted ground pattern. Around the upper rim, sixteen knops.

LUSTER.—Coppery, with prismatic reflections.

Valencia (Manises), sixteenth century. PLATE LX

87. VASE.

Height, 19½ inches.

FORM.—Inverted pear shape, with trumpet-shaped top. Four handles connect the neck with the shoulder.

DESIGN.—Four large relief flower ornaments on shoulder, between the handles. Around centre, two rope-like ridges, and, encircling lower half, scale and upright godroon patterns in relief. The luster ornamentation consists of alternating dotted and floral diapering. Ormolu mounting at top and base.

LUSTER.—Coppery, with iridescent reflections.

Valencia, sixteenth century. PLATE LXI

88. BOWL.

Diameter, 15 inches.
Height, 5¼ inches.

FORM.—Hemispherical, standing on basal rim.

DESIGN.—Divided inside into eight segments by two blue and two luster bands crossing in the centre, the sections being decorated alternately

85. Bowl
Valencia
Sixteenth Century

86. Bowl
Valencia (Manises)
Sixteenth Century

87. Vase
Valencia
Sixteenth Century

88. Bowl
Manises
Late Sixteenth Century

with diapering of white depressions in luster ground, and leaf and flower-like luster-work. On base, feather-like diaper.

LUSTER.—Coppery, with iridescent reflections.

Manises, late sixteenth century. PLATE LXII

From the collection of Emile Gaillard.

89. PLATE.

Diameter, 9¼ inches.

FORM.—Shallow, curving cavetto, upward-curving marly.

DESIGN.—A rudely painted bird in centre; strawberry-plant motives and rudely simulated Arabic inscription on brim.

LUSTER.—Brownish, changing to blue, violet, and silver.

Hispano-Moresque, sixteenth century.

90. PLAQUE.

Diameter, 14¾ inches.

FORM.—A small boss in the centre, and raised ledge around the cavetto.

DESIGN.—In cavetto, four sections enclosing fruit motives. Marly embellished with twelve pointed leaf-shaped ornaments in relief, on a band of tendrils and leaves. On reverse, coarse feather-like diaper.

LUSTER.—Brownish, with iridescent reflections.

Hispano-Moresque, sixteenth century.

91. DISH.

Diameter, 13½ inches.

FORM.—Sunken cavetto, with central boss.

DESIGN.—Around the marly, tulip-like designs in relief, with leaf- and scroll-work between. Around cavetto, a border rudely simulating Christian writing, a corruption of the inscription, "Domine Surge."

LUSTER.—Coppery, changing to golden, ruby, blue and violet.

Hispano-Moresque, seventeenth century.

PLATE LXIII

92. PLAQUE.

Diameter, 18½ inches.

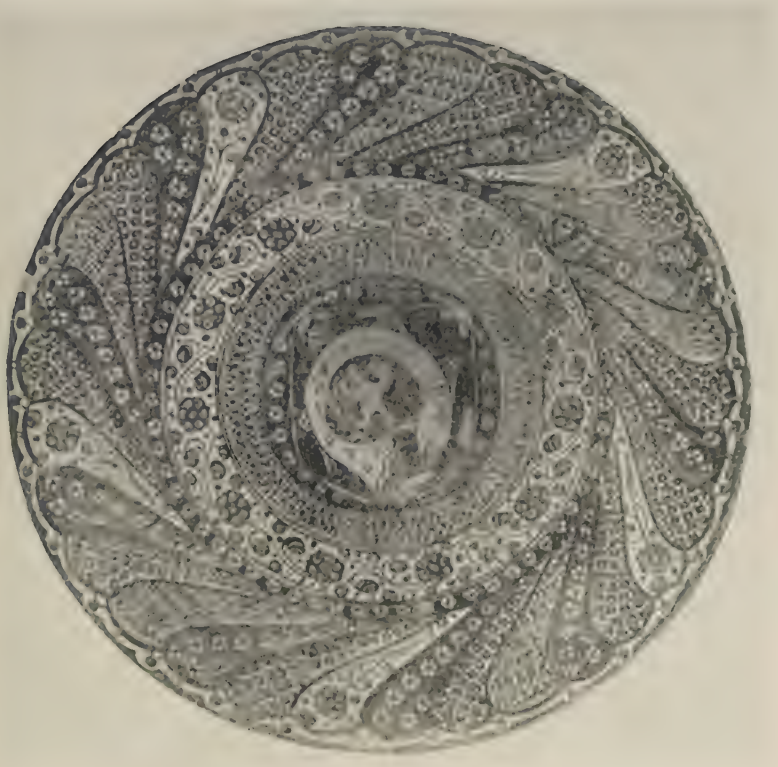
FORM.—A shallow, sweeping curve.

DESIGN.—The central shield is surrounded by a band of wheel pattern. Around this is a broader band of dot-and-stalk diaper; surrounding this, a band of floral design. The marly is decorated with embossed godroons, which are diapered with the net, floral, wheel, and dot-and-stalk patterns. *Arms.*—A lion rampant in creamy white on luster ground, within a dolphin embowed. On back, bold feather-like diaper.

LUSTER.—Brownish golden, changing to violet, rose, and blue.

Valencia, late fifteenth century. PLATE LXIV

91. Dish
Hispano-Moresque
Seventeenth Century



92. Plaque
Valencia
Late Fifteenth Century

93. PLAQUE.

Diameter, 15½ inches.

FORM.—Deep bowl-shaped cavetto, with central boss; marly slightly curling upwards and outwards.

DESIGN.—In centre, a shield with duck. Around cavetto, a band of fruit-and-leaf design. Marly diagonally godrooned in outline and broken into four parts by pointed ornaments at equidistant points. The spaces between are each broken into three sections, decorated with fruit and star motives. Around border, simulated Christian inscription. Blue bands around central boss, cavetto and outer edge. Reverse, plume-like diaper.

LUSTER.—Brownish, changing to madreperla.

Hispano-Moresque, seventeenth century.

This plaque is coated with slip and lead glazed. PLATE LXV

94. DISH.

Diameter, 15¾ inches.

FORM.—Deep, curving cavetto; central boss; upward-turning marly.

DESIGN.—Divided into four sections by two fan-shaped panels, each with four divisions outlined in blue, two containing leaf motives in white on a luster ground, alternating with two others containing a dotted diaper. Between the fan-shaped wings are two broad sections deco-

rated with guilloche bands and Moorish ornament. Reverse, concentric rings and ornaments in luster.

LUSTER.—Brownish, changing to blue, golden, and violet.

Hispano-Moresque, sixteenth century.

PLATE XLIV

95. JAR.

Height, 8¾ inches.

FORM.—Globular, with dented collar and four loop handles.

DESIGN. — Figures of animals — a dog, a hare, a fox and a bird — with tendrils and fruit between.

LUSTER.—Brownish, changing to blue, violet, and golden.

Valencia, sixteenth century. PLATE LXVI

96. PLATE.

Diameter, 8½ inches.

FORM.—Shallow bowl.

DESIGN.—Divided into two parts, one half decorated with a fan-shaped design outlined in blue enclosing ornaments in white on luster ground. The other half is embellished with leaf and flower-shaped ornaments in luster. Reverse, concentric circles in luster.

LUSTER.—Brownish, changing to silver, violet, and blue.

Spanish, seventeenth century.

From the Hakky-Bey collection (No. 76).

93. Plaque
Hispano-Moresque
Seventeenth Century

95. JAR
Valencia
Sixteenth Century

97. PLATE.

Diameter, 9¼ inches.

Form.—Saucer shape.

Design.—Divided into four sections by broad radiating bands of luster, each part enclosing a floral motive. In centre, a rudely painted shield in blue and luster. Around marly, a simulated Christian inscription derived from the Latin phrase "Urbi et Orbi." Reverse, concentric rings of luster.

Luster.—Brownish, changing to madreperla.

Spanish, seventeenth century. Plate LXVII

98. DISH.

Diameter, 13 inches.

Form.—Central boss and ridge.

Design.—Around cavetto, a rudely simulative Christian inscription. On marly, tulip-like designs in relief, with leaf-and-flower diaper between, all in luster. Reverse, concentric rings of luster.

Luster.—Brownish, changing to ruby, violet, blue, and golden.

Spanish, seventeenth century.

99. DISH.

Diameter, 14¾ inches.

Form.—Depressed centre, with raised boss, surrounded by a ledge.

Design.—The broad marly is diagonally godrooned in relief, each pair of godroons being

separated by blue outlines. In the cavetto is a leaf-and-flower diaper in luster, with blue circles around central boss and edge of cavetto. The marginal godroons are decorated in three patterns — dotted, wheel, and floral (the latter with a blue ornament) — arranged in rotation. *Arms.* —A stork-like bird in luster. Reverse, feather-like diaper.

LUSTER.—Brownish, changing to golden, greenish, blue, and violet.

Hispano-Moresque, sixteenth century.

PLATE LXVIII

100. DISH.

Diameter, 15¼ inches.

FORM.—Depressed cavetto, with central boss, broad marly.

DESIGN.—Bands in circles. Around the central boss, wheel pattern. Encircling this, a scroll design, which in turn is surrounded by a Christian inscription, "DOMINE SURGE," repeated. Outside of this, another wheel band. The marly is decorated with a band of dotted or net diapering, outside of which is a similar inscription, while around the edge is again a wheel band. *Arms.*—A rabbit in luster on creamy white ground. Reverse, feather-like diaper.

LUSTER.—Brownish, changing to brilliant madreperla.

Spanish, seventeenth century. PLATE LXIX

97. Plate
Spanish
Seventeenth Century

99. Dish
Hispano-Moresque
Sixteenth Century

100. DISH
Spanish
Seventeenth Century

101. DISH.

Diameter, 14¾ inches.

Form.—Central boss; depressed cavetto; broad marly.

Design.—Marly diagonally godrooned and decorated with floral, wheel and dotted diapering, arranged consecutively. Cavetto encircled by a band of flower-and-leaf diaper with an inner circle of dot-and-stalk pattern. *Arms.*—A lion rampant in luster on an ivory white ground. Reverse, feather-like diaper.

Luster.—Pale brownish, changing to madreperla.

Valencia, seventeenth century. Plate LXX

102. DISH.

Diameter, 19½ inches.
Depth, 1⅞ inches.
Diameter of base, 14½ inches.

Form.—Flat base; upright sides; marly sloping upwards; low, broad boss, with godrooned sides, in centre.

Design.—Cavetto decorated with circular bands containing dotted and floral patterns. Around upright sides, a running floral design. The marly is diagonally godrooned in relief, and decorated with wheel, dotted and rude floral designs. Around outer and inner edges of marly and central boss, blue lines. *Arms.*—Quarterly: 1–4, a pear in white on luster field; 2–3, a port-

cullis in luster on creamy ground. Reverse, plume-like diaper.

LUSTER.—Brownish, with iridescent reflections.

Valencia, early sixteenth century. PLATE LXXI

From the Hakky-Bey collection (No. 71).

103. DISH.

Diameter, 19½ inches.
Depth, 2 inches.
Diameter of base, 13¾ inches.

FORM.—Flat base; upright sides; upward-sloping marly. In centre, a godrooned double boss (a small one surmounting a larger).

DESIGN.—In cavetto, bold floral ornaments surrounding the central boss. Outside of this, a rudely simulated Christian inscription, "DOMINE SURGE." Around upright sides, a running leaf-and-tendril design. The marly is diagonally godrooned in a double circle, the individual godroons being ornamented with solid luster, dotted and floral patterns. Reverse, plume-like diapering.

LUSTER.—Dark purplish copper, changing to ruby.

Spanish, seventeenth century. PLATE LXXII

104. PLAQUE.

Diameter, 18¾ inches.

FORM.—Shallow, plate shape, with slightly convex centre.

101. Dish
Valencia
Seventeenth Century

102. Dish
Valencia
Sixteenth Century

103. Dish
Spanish
Seventeenth Century

104. Plaque with Arms of Sicily
Valencia (?)
Seventeenth Century

Design.—Three circles of Christian inscriptions—"Domine Surge," repeated (and "Domine Adm Surge")—alternating with bands of simple festooned ornaments. Border decorated with indicated godroons in relief, and a conventional edging, all in luster. *Arms.*—Pallets in creamy white on luster, saltired by two eagles—the arms of Sicily. Reverse, plume-like diapering.

Luster.—Brownish, changing to a dark golden, with iridescent reflections.

Valencia (?), seventeenth century. Plate LXXIII

105. PLAQUE.

Diameter, 19¾ inches.

Form.—Shallow, plate shape.

Design.—Central shield surrounded by a floral and tendril band. Marly decorated with coarse scale pattern incised, and oval ornaments in relief around outer edge. The scales are filled with dotted diapering and floral motives, arranged alternately. *Arms.*—Same as preceding—the arms of Sicily. Reverse, plume-like diapering.

Luster.—Coppery, with iridescent reflections.

Spanish, sixteenth century. Plate LXXIV

106. PLAQUE.

Diameter, 16 inches.

FORM. — Depressed cavetto, with convex centre. Broad marly, sloping upwards.

DESIGN.—Marly ornamented with tulip designs in relief, the petals being solidly lustered, the central lozenge-shaped parts being covered with a dotted diapering. Around the central boss are concentric bands of wheel, dot-and-stalk, floral, and wheel designs. Reverse, large plume-like diapering.

LUSTER.—Brownish, changing to blue and violet.

Spanish, sixteenth century. PLATE LXXV

107 DISH.

Diameter, 16 inches.

FORM.—Bowl shape, with convex centre.

DESIGN.—Across the entire surface extends the figure of a bull in luster. Above, the figure of a bird (ostrich?). The interspaces are covered with a rude diapering of fruit and leaf motives. Reverse, rude diapering of curls.

LUSTER.—Dark brown, with brilliant blue and violet reflections.

Hispano-Moresque, seventeenth century.

PLATE LXXVI

105. Plaque with Arms of Sicily
Spanish
Sixteenth Century

106. Plaque
Spanish
Sixteenth Century

107. DISH
Hispano-Moresque
Seventeenth Century

108. JAR.

Height, 10½ inches.

FORM.—Bulbous above, slightly contracting at the centre, and then expanding slightly in a smaller bulb below.

DESIGN.—On an irregular blue ground, luster decorations in broad horizontal bands of scrolled and floral arabesques, separated by narrow bands of cross-hatching.

LUSTER.—Coppery, of reddish tint, with iridescent reflections. Soft, buff-colored clay.

The mechanical and decorative treatment of this piece corresponds exactly with Fortnum's description of a variety of lustered earthenware supposed to have been made by Moorish potters in Sicily,* sometimes called Siculo-Arab ware. Whether this example is Sicilian or Spanish, it cannot be ascribed to a date earlier than the latter part of the seventeenth century. The technique and process of manufacture would seem to indicate Spanish origin. PLATE LXXVII

109. JAR.

Height, 10 inches.

Companion to preceding. Slight variations in the decorative details. PLATE LXXVII

*See Page 25.

110. ALBARELLO.

Height, 11¼ inches.

DESIGN.—On a deep blue ground, luster decorations — coarse leaf and tendril designs in horizontal bands.

LUSTER.—Coppery, with iridescent reflections.

Lead glaze, buff-colored clay.

Sometimes called Siculo-Arab ware, but probably of Seville manufacture and of the eighteenth century.

111. PLAQUE.

Diameter, 14½ inches.

FORM.—Plate shape, with broad, slightly convex centre.

DESIGN.—A rudely painted head of a seraph with wings, in luster, filling the entire cavetto. Around the marly, a conventional design, repeated five times.

LUSTER.—Deep brown, with iridescent reflections.

Spanish, seventeenth century.

112. VASE.

Height, 7¾ inches.

FORM.—Globular; neck missing. Four ear-shaped strap handles around shoulder.

DESIGN.—Surface divided into two parts by a horizontal band around the centre. Each part

108, 109. Jars
So-called Siculo-Arab Ware
Late Seventeenth Century

112. VASE
Spanish
Seventeenth Century

is subdivided into panels, the upper ones being decorated with pointed leaf-shaped ornaments, the lower sections with floral and leaf motives.

LUSTER.—Dark brown, with iridescent effects, purple and violet.

The hard, glassy, stanniferous glaze and decorative treatment of this example suggest Saracenic influence, through Persia.

Clay, brick red.

Spanish, seventeenth century. PLATE LXXVIII

113. JAR.

Height, 10½ inches.

FORM.—Spherical, with broad mouth and two upright handles at sides.

DESIGN.—On each side the letters IHS surrounded by bold curled leaf designs in luster. Around the narrow collar, a floral border design.

LUSTER.—Light brown, changing to greenish golden, blue, and violet.

Hispano-Moresque, sixteenth century.

PLATE LXXIX

114. PLAQUE.

Diameter, 18¾ inches.

FORM.—Plate-shaped, with raised circle in centre.

DESIGN.—An eagle extending full length of the marly. Around the marly, six birds, arranged at equal distances apart. The spaces

between are filled with a coarse diaper design of foliage and tendrils, all in luster. Reverse, a coarse shell or scale pattern in luster.

Luster.—Deep coppery, with slight, iridescent reflections.

Spanish, seventeenth century. Plate LXXX

115. DISH.

Diameter, 16 inches.

Form.—Bowl shape, with deep cavetto and upward-sloping brim.

Design.—A knight, mounted on a horse, in luster, outlined heavily with blue, occupying the entire centre. On the horse's rump is a circle enclosing a crowned eagle in luster. Around the marly, vine leaves and tendrils. Reverse, decorated with rude designs in luster.

Luster.—Coppery, with iridescent reflections.

Spanish, seventeenth century. Plate LXXXI

116. VASE.

Height, 19½ inches.

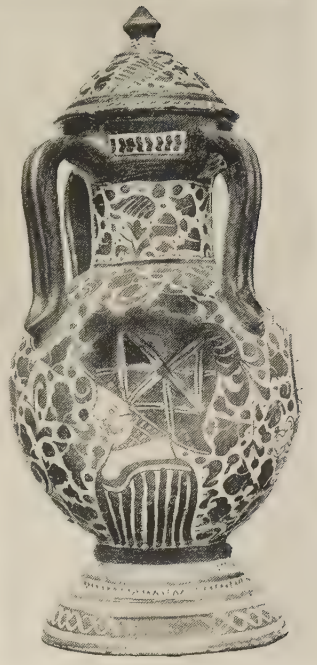
Form.—Globular body; cylindrical neck; spreading foot; four upright handles. Conical cover with finial.

Design.—On opposite sides, the head of a helmeted knight. On the alternate sides, a rude armorial design. In the interspaces, coarse leaf

113. Jar
Hispano-Moresque
Sixteenth Century

114. Plaque
Spanish
Seventeenth Century

115. Dish
Spanish
Seventeenth Century



116, 117. Vases With Borghese Arms
Valencia (Manises)
Seventeenth Century

diapering. Around the foot, a guilloche border design. Arms of the house of Borghese.

LUSTER.—Coppery, with iridescent reflections.

Valencia (Manises). PLATE LXXXII

117. VASE.

Height, 18½ inches.

Companion to preceding. On two sides, the Borghese arms. On alternate sides, an eagle. Around the foot, a running dot-and-leaf design. In other respects the two vases are similar.

PLATE LXXXII

These vases are figured by Van de Put in his second edition, who has this to say of them:

"The two four-handled, covered vases, here illustrated, are evidence that the ware was to be found at the Papal court of the day. The main motives in the luster decoration of each piece are a pair of warriors' busts, alternating with as many shields of arms of the house of Borghese, of Siena: Azure a dragon or, a chief of the Empire. In these, placed upon the crossed keys and ensigned by the triple crown, it is plain that we have the insignia of Pope Paul V. (Camillo Borghese), who reigned from 1605 until 1621.

"Whether these vases must be attributed merely to the prevalent Italian taste for the ware or not, there is always to be considered the pos-

sibility that they were a gift to the Pope. Among those raised to the cardinalate, by Paul V., is found a member of a distinguished Valencian family, Gaspar Borja, son of the sixth duke of Gandía, who received the hat in 1611 and died in 1645.

"The design of the arms, even for the period, is exceptionally poor."

Mr. Van de Put fails to note that these vases are not enameled with tin, but are coated with white slip and glazed with lead.

118. TAZZA.

Diameter, 11 inches.

FORM.—Scalloped sides and indentations which correspond to a series of masks and shells in relief on the under side.

DESIGN.—In the centre, a stork-like bird surrounded by scrolled plant forms. Around the sides, a bold "strawberry" design.

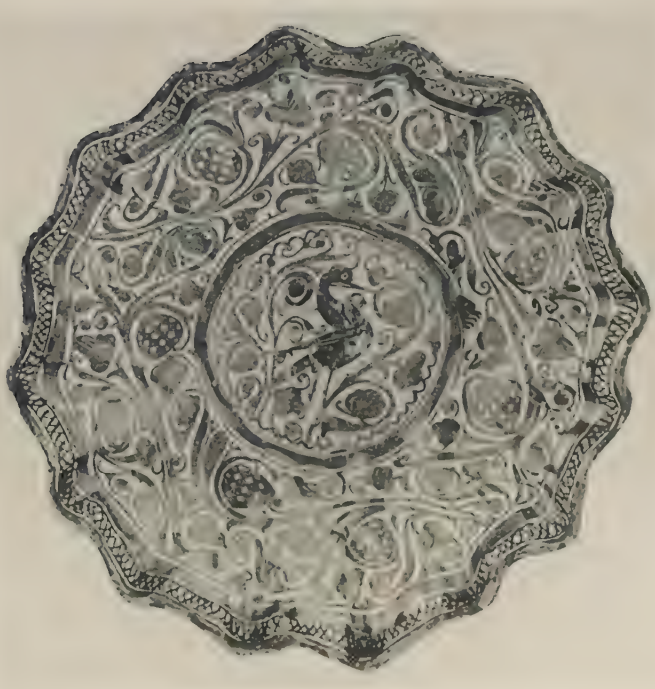
LUSTER.—Deep brown, changing to a beautiful violet.

Spanish, seventeenth century. PLATE LXXXIII

119. JAR.

Height, 10⅛ inches.

FORM.—Globular, with a perpendicular neck and four loop handles on the shoulder.



118. Tazza
Spanish
Seventeenth Century

DESIGN.—Horizontal bands of luster with conventional ornaments reserved in the white ground.

LUSTER.—Coppery, changing to rose.

Seville (?), eighteenth century.

120. JAR.

Height, 10 inches.

Companion to preceding, but differing slightly in ornamentation.

121. JAR.

Height, 9⅞ inches.

FORM.—Spherical, with short, upright collar and four loop handles.

DESIGN.—Around the body, four large tree-like ornaments with carnation flowers, rising from vases. Around shoulder and base, rudely painted birds and fishes, all in luster.

LUSTER.—Dark, reddish copper.

Seville (?), eighteenth century. PLATE LXXXIV

122. BOWL.

Diameter, 13¼ inches.
Depth, 3¼ inches.

DESIGN.—In centre, a rudely painted bird with body and tail in the form of a horn of plenty. The surrounding spaces are occupied by clusters or sprays of carnations.

LUSTER.—Dark, reddish copper, with iridescent reflections.

Spanish, eighteenth century.

123. BOWL.

Diameter, 9 inches.

FORM.—Inverted cone shape; rounded interior; vertical edge.

DESIGN.—A grotesque bird in the centre, surrounded by ornaments. Encircling the central design is a broad band of luster with ornamentation reserved in white, while around the edge is a white band with guilloche pattern in luster.

LUSTER.—Coppery, with iridescent reflections.

Seville (?), eighteenth century.

124. BOWL.

Diameter, 7¾ inches.

DESIGN.—A rudely painted bird occupying the centre, surrounded with scrolled ornaments.

LUSTER.—Bright reddish copper, with iridescent reflections.

Seville, nineteenth century.

125. BENITIER.

Height, 8¾ inches.

DESIGN.—A very rude representation of the Madonna and Child in relief, surrounded by a

121. Jar
Seville (?)
Eighteenth Century

border of flower-like ornamentation, also in relief. Beneath and around the figures are rudely modeled birds.

LUSTER.—Bright, reddish copper.

Modern Spanish.

126. TILE OR PLAQUE.

Dimensions, 8 x 10¾ inches.

DESIGN.—In high relief, a woman crowned, holding in her left hand a human head (?) and in her right a sceptre. Four rudely painted birds occupy the corners of the background, all in luster. Surrounded by a lustered frame in relief.

LUSTER.—Coppery.

Modern Spanish.

127. PLAQUE.

Diameter, 15⅜ inches.

FORM.—Depressed centre, with raised boss; broad upward- and outward-curving marly.

DESIGN.—In cavetto, a broad circle of conventional bud motives, tendrils and leaves. Marly diagonally godrooned in relief. Over all luster design of leafage and fishes. Reverse, plume-like diapering.

LUSTER.—Brownish, with iridescent reflections.

Spanish, seventeenth century.

128. PLAQUE.

Diameter, 15¾ inches.

Form.—Sunken cavetto, with flat-topped boss. Broad marly curling upward and outward.

Design.—Around boss and on marly, a Christian inscription, "Domine Surge," outside of which are dotted and wheeled circles. Marly diagonally godrooned, and covered with wheel, dotted, and floral diapering. Blue lines at inner and outer edges of marly and encircling central boss. Reverse, large plume-like diaper.

Luster.—Coppery, with slight, iridescent reflections.

Spanish, seventeenth century. Plate LXXXV

129. PLAQUE.

Diameter, 15¼ inches.

Form.—Depressed centre, with boss; broad upward-curving marly.

Design.—Around the centre, a Christian inscription, "Domine Surge." Marly diagonally godrooned in relief, the individual godroons being alternately lustered solidly and decorated with a floral pattern. Around inner and outer edges of marly and encircling central boss, blue lines. Reverse, coarse plume-like diapering.

Luster.—Brownish, with iridescent reflections.

Spanish, seventeenth century.

128. Plaque
Spanish
Seventeenth Century

130. Blue and White Tile
Valencia
Early Fifteenth Century

131. Tiñaja
Moorish, or North African
Sixteenth Century

132. TINAJA
Moorish, or North African
Sixteenth Century
Recent Decoration

130. TILE.

Length, 7¾ inches.
Width, 4 inches.

Form.—An elongated hexagon.

Design.—A scroll bearing an inscription in Gothic lettering, surrounded by a dotted ground, containing leaves and berries, all in blue.

Valencia, early fifteenth century. Plate LXXXVI

Similar to one in the Victoria and Albert Museum. Tiles of this form were used extensively throughout Spain. Several geometrical combinations are possible when used alone or in conjunction with tiles of other shapes.

The elongated hexagonal tiles were also used to some extent in Italy, in the pavement of the Caracciolo chapel in the church of S. Giovanni a Carbonara, and other churches at Naples, and the Della Rovere chapel, Rome, according to Henry Wallis.* He attributes the pavement in the Caracciolo chapel to about 1440. The colors are blue, green, and manganese purple. Many of these tiles are also figured in the Bulletin of the International Museum of Ceramics of Faenza, Italy (April–July, 1915).

**The Maiolica Pavement Tiles of the Fifteenth Century*, London, 1902.

HISPANO-MORESQUE POTTERY

UNGLAZED

Terra Cotta jars of large size *(tinajas)*, for holding grain, oil or wine, were used extensively by the Spanish Moors, the principal centres of manufacture being Toledo, Seville and Granada.

131. TINAJA.

Height, 27 inches.

FORM.—Ovoid, with two small, wing-shaped handles.

DESIGN.—Incised decoration on upper half. Coarse herring-bone border below. Central band of large leaf-shaped ornaments, each enclosed in a circle. Herring-bone fret and rope border around shoulder.

Coarse reddish clay, unglazed.

Probably Moorish, or North African, sixteenth century. PLATE LXXXVII

132. TINAJA.

Height, 24 inches.

DESIGN.—Incised decoration in Arabic style, with modern Arabic inscription around centre.

Light red clay, unglazed.

For grain or oil.

Moorish, or North African, sixteenth century. Decoration recent. PLATE LXXXVIII

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pottery.